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LITERATURE.

Poems and Ballads: Second Series. By Algernon Charles Swinburne. (Chatto & Windus.)

IN reading recently the posthumous works of a meritorious but youthful critic, we came across the statements that "lyrics are the lowest form of poetry," and that true poetry is "never elaborately musical." Allowing for the pleasant sententiousness and audacity of youth, it struck us that the posthumous person had very happily caught the avowed sentiment of a great many people and the unavowed sentiment of a great many more. We need hardly say that anyone who is of this opinion need not trouble himself to read Mr. Swinburne's new book. Though he bray himself in a mortar—which would, indeed, be an appropriate form of suicide—he will not understand or enjoy it. To us, on the other hand, the reappearance of the first lyric poet of this generation in lyrical singing robes is a matter of considerable rejoicing. In the twelve years that have passed since the first *Poems and Ballads* took the English literary world by storm, Mr. Swinburne has given us much admirable work: some of it, as in *Songs Before Sunrise* and *Bothwell*, among the best he has done. But we have, we must confess, pined for lyrics, having a private opinion exactly the reverse of the posthumous person, that lyric poetry is to all other forms as is Mount Everest to its neighbours. A considerable portion of the contents of this volume has, it is true, appeared before and piecemeal. But these piecemeal appearances do not count for much. A poem sandwiched between an essay on population and an instalment of a novel is in a kind of exile. It is not at home, and it does not speak with full voice or power. We may say at once that there is no disappointment in store for anybody in this volume. Almost any stanza of it read in the ear of a capable person will make him recognise the music at once after many days and say with David:—"There is none like that: give it me." It is scarcely the business of a critic on such an occasion as this to describe his own raptures. But we may say that no poetry for a dozen years has given us such pleasure as "At a Month's End," as "In the Bay," as "Pastiche," as the "Sonnet on *Mademoiselle de Maupin*," and as "Ave atque Vale."

The book, as most of our readers know, has been expected for some time. The Dedication to Captain Burton contrasts in its joyous measure curiously with the delicate languor of the Dedication to the first series and the grave march of the

splendid prelude and epilogue to *Songs Before Sunrise*, though all three deal at their close with the sea, a habit of Mr. Swinburne's which is noticeable. We must give part of it:—

"In a land and season of corn and vine
I pledged you a health from a beaker of mine
But half-way filled to the lip's edge yet
With hope for honey and song for wine.

Nine years have risen and eight years set
Since there by the wellspring our hands on it met:
And the pledge of my songs that were then
to be,
I could wonder not, friend, though a friend should
forget.

For life's helm rocks to the windward and lee,
And time is as wind, and as waves are we;
And song is as foam that the sea-winds fret,
Though the thought at its heart should be deep as
the sea."

But the eight years have accumulated a sufficient vintage. If we were asked to mention a peculiarity of the book, we should indicate the singularly even as well as high level of merit and interest which distinguishes it. It may be opened almost anywhere with a certainty of satisfaction.

"The Last Oracle," with which it begins, does not call for any special remark. But it is not so with the next poem, "In the Bay." This is an address to the spirit of Marlowe as the first singer who married poetry and free thought in England. It opens with one of those "marines" in the painting of which Mr. Swinburne is as unwearied as he is unsurpassed. Then the poet addresses his subject, dwells on his history and characteristics, and, after comparing him with his own contemporaries, concludes with a still more elaborate and eloquent parallel of Marlowe with Shelley. The metre of this poem is worth special attention. It is a six-line stanza on two rhymes, the positions of which are shifted at pleasure and according to no regular order. This gives an altogether surprising variety and freshness to the verse. The poem, indeed, as verse will rank with the splendid passage in prose which Mr. Swinburne has already consecrated to Marlowe in his essay on Chapman. It will be a complete novelty even to those who have carefully followed the author's contributions to periodical literature, and so will a set of "Songs of the Seasons"—winter in Northumberland, spring in Tuscany, summer in Auvergne, and autumn in Cornwall. The first and the last, if any are to be specially mentioned above the others, please us best. All alike are remarkable for the vividness of their descriptions and the command of various metre which they display.

But, as we have already remarked, the circumstance whether such poems as these are or are not, in the bibliographical sense, novelties is wholly beside the question. They are all new to most people, and that is sufficient. Nor is it easy to point out which of the several pieces is most worthy the reader's attention. First one pitches upon one, and then upon another. "At Parting," with its rondeau-like refrain, "For a day and a night;" the charming song, "Love laid his Sleepless Head," which Mr. Sullivan's excellent setting has made familiar; "A Wasted Vigil," where Mr. Swinburne's extraordinary power of drawing upon the

associations of devotional language once more appears, deserve especial note among the shorter pieces. Among the longer we must specify the wonderfully delicate "Vision of Spring in Winter," and "A Forsaken Garden," an exquisitely patient working-out of the thought which such places have suggested to poets more than once, but which has never before had sufficient treatment. Of the memorial verses, too, of which there are many, we must mention the splendid dirge on Baudelaire, which will not yield to anything of the kind that can be compared with it, and the verses on Théophile Gautier, one and the best of three or four pieces, English as well as French, devoted to that poet in this book. As metrical studies, moreover, the "Choriambics," at page 141, are not to be missed, nor is "Before Sunset." If there is one thing in the volume which we fail to appreciate, it is "Triads." English, somehow or other, does not seem to lend itself well to these sententious utterances; perhaps, also, we are influenced by the thought of the intolerable imitations of them which the minor poet is too likely to produce. It is pleasant to turn from these to "The Year of the Rose," where the verse seems to bring round one an atmosphere of floating flower-petals, and to be tinged with as rosy a hue as if the printer had obligingly struck it off in rubric.

For our personal choice, however, we should select "At a Month's End." It may not be the greatest poem of the book, but it is, among the longer ones, unquestionably the most perfect. We should, indeed, feel well inclined to take it as a test specimen wherewith to gauge any reader's capacity of appreciating poetry. The subject is neither new nor particularly interesting, being simply the old one of the parting by mutual consent—half in weariness, half in regret—of two lovers. But on this theme is brodered the most exquisite mingling of musical sound and indefinite suggestion of thought that can be imagined. The reader, whether he will or no, must read it aloud, must follow the cadence with voice and hand, and let his soul float in the tide of poetry. It is, in Fletcher's term, "far above singing," and as one reads such stanzas as the following, it must be a dull person who has not some glimpse of the great secret of what poetry is, and what it is not.

"The night last night was strange and shaken:
More strange the change of you and me.
Once more, for the old love's love forsaken,
We went out once more toward the sea.

For the old love's love-sake dead and buried,
One last time, one more and no more,
We watched the waves set in, the serried
Spears of the tide storming the shore.

Hardly we saw the high moon hanging,
Heard hardly through the windy night
Far waters ringing, low reefs clanging,
Under wan skies and waste white light.

With chafe and change of surges chiming,
The clashing channels rocked and rang
Large music, wave to wild wave timing,
And all the choral water sang.

Faint lights fell this way, that way floated,
Quick sparks of sea-fire keen like eyes
From the rolled surf that flashed, and noted
Shores and faint cliffs and bays and skies."

There are some thirty stanzas of it, and when one gets to the end of the thirty stanzas the

only thing to do is to turn and begin them again. The exquisite cadence of the lines, the way in which the last words of the even verses sustain and echo the music, while one passes to the next, cannot be surpassed. Every word, every pause, is, in the language of Southey's delightful friend, "necessary and voluptuous and right." It does not surprise us, because we know it is just as it ought to be, and that anything else would be a mistake. And when we begin to consider the separate images and parts we find, as always happens, that they are quite as perfect as the whole. Anyone who has beheld such a scene under such circumstances can, if he please, satisfy himself that the description is absolutely just and true; but the wiser mind takes its truth for granted, seeing that it is beautiful.

There is another poem later on in the book which we must quote in full, to give an idea of the originality of the music made by its dainty trochees.

"Now the days are all gone over
Of our singing, love by lover,
Days of summer-coloured seas
Blown adrift through beam and breeze.

Now the nights are all past over
Of our dreaming, dreams that hover
In a mist of fair false things,
Nights afloat on wide wan wings.

Now the loves with faith for mother,
Now the fears with hope for brother,
Scarcely are with us as strange words
Notes from songs of last year's birds.

Now all good that comes or goes is
As the smell of last year's roses,
As the radiance in our eyes
Shot from summer's ere he dies.

Now the morning faintlier risen
Seems no God come forth of prison,
But a bird of plume-plucked wing,
Pale with thoughts of evening.

Now hath hope, outraced in running,
Given the torch up of his cunning,
And the palm he thought to wear
Even to his own strong child—despair."

It may please Mr. Swinburne to entitle this a "Pastiche," and of course anyone can see why he does so. But we wish a few other poets, in their aimings at originality, would have the goodness to be as original as this patchwork. No doubt, for instance, he was not the first to combine in this manner a catalectic couplet with an acatalectic one. But we do not know any poet before him who has got the full music out of the combination.

We have specially mentioned these two poems because they illustrate better than any others in the book the peculiar poetical quality of rendering the common uncommon, by the indefinite suggestion of beauty given in the use of metrical language. The amateurs, however, of "the subject" need not go away empty from these poems and ballads. For dignity of meaning expressed in suitable language we should hesitate between the "*Mademoiselle de Maupin*" sonnet, the second of the pair called "Two Leaders," and some stanzas of "Ave atque Vale." As we cannot give them all let us give the first.

"This is the golden book of spirit and sense,
The holy writ of beauty; he that wrought
Made it with dreams and faultless words and thought
That seeks and finds and loses in the dense

Dim air of life that beauty's excellence
Wherewith love makes one hour of life distraught
And all hours after follow and find not aught.
Here is that height of all love's eminence
Where man may breathe but for a breathing space
And feel his soul burn as an altar fire
To the unknown God of unachieved desire,
And from the middle mystery of the place
Watch lights that break, hear sounds as of a quire,
But see not twice unveiled the veiled God's face."

That is the perfection of a sonnet; the complete expression of a worthy subject in few and faultless words.

There only remain for special notice what may be called the experiments of the book—the French poems and the translations of Villon. No one of the former seems to us quite to come up to the sonnet to Victor Hugo which prefaced *Bothwell*. But the latter, though often unliteral, are good, "The Complaint of the Fair Armouress" especially. We are very glad, by the way, that Mr. Swinburne has, as poetry and common-sense alike require, made her an armouress, and not a doubtful person wearing a cap of ill-fame.

On the whole, this volume, like most of its author's, is well fitted to have applied to it the severe but sovereign test of Joubert: "Rien qui ne transporte pas n'est poésie. La lyre est un instrument ailé." What is commonly but expressively called "swing" never fails in it. Critics who are disposed to carp may, if they like, reproach it with the somewhat sombre tone which is given by the large number of memorial poems and addresses to the dead which it contains. To us this is in one way an attraction, as showing the generous appreciation of his fellows which distinguishes Mr. Swinburne perhaps more than it has ever distinguished any poet. From the purely poetical view it is neither a drawback nor an advantage. The house of mourning and the house of mirth are the same to poetry; equally means of charming the existence of those who know how to listen and themes for the display of the indescribable art. So many years have now passed since Mr. Swinburne first gave us verse that it is superfluous to dwell on his special peculiarities as if they were novelties; while the time has hardly yet come for any comparative estimate of his powers and his performances. It is sufficient that no competent person now denies his claim to a place, and a high one, among the best English poets of this time. We do not ourselves think that posterity will add the limitation "of this time." Mr. Swinburne, like all poets of all time, has his faults. But no one of his faults happens to be of those which are fatal to a great poet; and all his merits are those which are to a great poet necessary. Above all, he has the one thing needful—he sings; he does not write orations, or disquisitions, or essays, or stories, but poems. Here and there he may be too voluminous; here and there he may have lit upon a subject which is not altogether worthy of his treatment. But whatever he gives us is always poetry—it always lifts us out of the common into the uncommon; it always has the note of "improvisation made leisurely;" it is always distinct in savour and faultless in form. Its merits, of course, are not universally recognised. "On ne peut trouver de poésie nulle part," to quote Joubert once

more, "quand on n'en porte pas en soi." The result of this is naturally a certain sameness in poetical criticism. It is usual to avoid this sameness by dwelling on the poet's subject, by comparing his treatment of it with other men's, and by picking out and emphasising certain traits which happen to strike one at the moment. But the thing really resolves itself in the few cases in which poetry is undoubtedly and largely present, into a simple recommendation to enjoy, and a *sotto voce* addition "If you can't enjoy, God help you!" We might apply Marlowe's unapproachable account of the poet's limitations to the limitations of the poet's critic. Strive as hard as he can, analyse as carefully as he may, there is always one thought, one grace, one wonder, which he cannot indicate, but only enjoy. This there is in the present volume, and we can say no more and no less of it. GEORGE SAINTSBURY.

The Jewish Messiah: a Critical History of the Messianic Idea among the Jews, from the Rise of the Maccabees to the Closing of the Talmud. By James Drummond, B.A., Professor of Theology at Manchester New College, London. (Longmans.)

THIS is not a history in the ordinary sense of the word, and does not shine by a vivid historical imagination. The style is calm and unimpassioned, even to dryness; and it is only an occasional sentence which reveals a sympathetic spirit on the part of the author. And yet this judicious and judicial scholar's work is of more importance to English students of Christianity than piles of popular, passionate, and controversial writings. Those, too, who know the difficulty of mastering a complicated literature, and of welding the results into an artistic whole, will be indisposed to dwell on occasional inequalities of treatment, and a certain disconnectedness which detracts from the interest of the work.

The *Jewish Messiah* is divided into two books, in the first of which the origin and date of the documents is investigated, and the opinions of contending critics stated and examined; while in the second the various elements of the Messianic idea are traced through their historical changes. The treatment of the apocalyptic literature in the first chapter of the first book is extremely good; the accounts of Enoch and the so-called Fourth Book of Ezra may be especially mentioned. The author arrives at the conclusion that the Messianic passages in the Similitudes of Enoch are of unknown, but probably Christian, origin, and that therefore we cannot appeal to them as evidences of pre-Christian Jewish belief. Into the very difficult question how far these interpolations extend it is impossible to enter here; but that Christian passages have been inserted into the original Jewish and pre-Christian texts seems too clear to be reasonably denied. As to the seventy shepherds (chaps. lxxxv.-xc.) Prof. Drummond avows his agreement with Dr. Schürer, according to whom they are not heathen kings, but angels appointed to superintend the punishment of Israel. The difficulties in the vision of the eagle in 4 Ezra still await their solution.

The chapter on the Psalms of Solomon is good as far as it goes, but has suffered from the neglect of Wellhausen's excellent little treatise at the end of his work on the Pharisees and Sadducees (Greifswald, 1874). Those on the Targums and the Talmud are only enough to whet the appetite of the reader for more copious information. It should be added, however, that extracts from the Talmud occur not unfrequently in the second part of the work, the accuracy of which is guaranteed by Dr. Schiller-Szinessy of Cambridge.

A controversial theologian might pick out many plums from the latter part. I do not think, however, that the results can in all cases be regarded as settled, or at least that the final picture of the Messianic doctrine—which, indeed, is only presented as that of the Jewish literature—can be relied upon as a perfectly true representation of the popular belief. This is not intended to disparage the value of Prof. Drummond's mostly very competent judgments. I notice with pleasure that his work has received the compliment of two extended reviews from Continental critics, the one by Prof. Schürer in the unapproachably excellent *Theologische Literaturzeitung*, published fortnightly at Leipzig, and the other by Prof. Oort in the organ of the Dutch liberal theologians, called the *Theologisch Tijdschrift*. That Prof. Oort would have independent views of his own to propound was only to be expected, though the tone in which he does this has a brusqueness which is slightly unpleasing.

T. K. CHEYNE.

The Life of Sir Martin Frobisher, Knt. Containing a Narrative of the Spanish Armada. By the Rev. Frank Jones, B.A. (Longmans.)

FROBISHER is an historical figure which has always stood behind Hawkins and Drake and been hidden by them. This is what Mr. Jones says, but we do not think so. A man who made three of the most notable voyages on record, in an age full of the spirit and deeds of naval adventure and discovery, who gave his own name to a Strait which every schoolboy knows where to find on the map, and who took the great part Frobisher took in fighting against the Spanish Armada—surely this man cannot be said to have been hidden. At all events Camden was not of that opinion when he said Frobisher was "reckoned amongst the famousst men of our age for counsel and glory gotten at sea." But Mr. Jones goes further, for he "hopes to bring Frobisher out of his historical seclusion by the issue of this biography." We wonder what some of his previous biographers would say to this. How some of them—Barrow, Campbell, Fuller, or Camden—would have accepted this statement it is impossible to say. As to those who are still living, they can speak for themselves.

We have before us three Lives of Frobisher, all more or less complete, and all written within the last twenty years. There is one in Mr. Fox Bourne's *English Seamen*; and in Mr. Cartwright's chapters in the *History of Yorkshire* is a most excellent sketch of the life of the Yorkshire knight,

chiefly taken from original sources. Then in the Hakluyt Society's volume for 1867 there are Frobisher's three voyages, and a Life of him by Rear-Admiral Collinson, with upwards of seventy illustrative documents copied from our State Papers. Frobisher's portrait which illustrates this volume, and which Admiral Collinson says was taken from the *Heruologia* and engraved by Mr. Scott, is copied in and faces the title-page of Mr. Jones's book, who also seems to have made liberal use of these works, though we do not notice them in his list of authorities. How comes it, too, that the only letter of Frobisher of which there is a facsimile in Mr. Cartwright's book should also appear in Mr. Jones's, where the facsimile is reduced to one-fourth the size? Was this taken from the original or from Mr. Cartwright's book?

Mr. Jones does not concern himself much about the projected fourth voyage of Frobisher, yet nearly one hundred original documents have of late years been brought to light about this voyage. We cannot agree with him that "Frobisher's sun entered on its declension" at this particular period of his life, nor do we think that another commander was sought out until Frobisher had absolutely refused to take the command himself. That he was willing to go the voyage until he found out that it was for trade only and not for discovery there can be no doubt. What is known of his previous career, and the numerous papers on the subject, show that such was the case.

Poor unfortunate Michael Lok does not quite disappear from the story of Frobisher's voyages, with his letter written from the Fleet prison in June, 1581, as Mr. Jones supposes, for he was engaged in litigation about them many years after that. In 1615, nearly forty years after Frobisher's first voyage, Lok was sued by one Clement Draper for upwards of 200*l.*, claimed by him as then due for pitch and other things supplied to Lok for furnishing Capt. Frobisher's ships to the North-West; and although Lok pleaded that he had paid the greater part of that sum, he did not produce his vouchers, and so had to pay the money.

W. NOEL SAINSBURY.

Burma, Past and Present, with Personal Reminiscences of the Country. By Lieut.-Gen. Albert Fytche, C.S.I., late Chief Commissioner of British Burma, &c. In Two Volumes. (C. Kegan Paul & Co.)

ONE of the objects and, indeed, an avowed object of these two handsome volumes is to illustrate and adorn the name of Fytche. The wonderful Fytche coat of arms is on the boards; the frontispiece is an engraving of the Lieut.-General, their author; shortly after we have an engraving, from a painting by Hogarth, of William Fytche, an Anglo-Indian of last century, which "it is difficult to look at without thinking what a part William Fytche might have played in the subsequent history of India, had he not been cut off by that cruel dysentery which is the curse of Bengal;" and Ralph Fytche, a still more illustrious ancestor, is introduced as having explored India and Burma in Queen Elizabeth's time, and as the real founder of the East India Company. A

visible awe descends on the general's mind when he finds himself on the track of these his ancestors, and the most ordinary circumstances in connexion with it assume almost a supernatural aspect. On landing in India as a cadet in 1839, he was ordered to Berhampore; and, "strange enough, Berhampore was the military station near Moorshedabad; I was thus in the neighbourhood of Cossimbazaar, where William Fytche had been chief of the English Factory." There are other "strange" coincidences, and our author's relationship to the Poet Laureate has prominent notice. Full-length portraits are given of an orchid, "one new variety of which I discovered, and which was named after me"—the *Dendrobium Fytchianum*—and of a species of partridge which bears the honoured name of *Bambusicola Fytchii*. A great deal of the book is devoted to the general's civil administration and military exploits; but the details of the latter are somewhat disappointing. There seems to have been a mutual-admiration society in Burma, of which himself, Sir Arthur Phayre, and a Major MacGrath, were the principal members; but we think the General has not come up to the mark as a member of it (as regards the others), and has displayed a little ingratitude for the praise bestowed upon him. For instance, we hear nothing in praise of Major MacGrath, though the Major is adduced as giving high praise "to Lieutenant Fytche for his personal exertion and gallantry in leading so spirited a dash," displayed in occupying and setting fire to a village which was evacuated on his approach, and on which occasion "none of our men were wounded, except in the feet by the sharp bamboo spikes." It is rather shabby that no return is made to the Major, or to his memory, for this piece of literary gallantry, and the want of it is hardly excused by the principle that every man should blow his own trumpet. It is more to be regretted that, though General Fytche went out to India as a youth with John Nicholson, the demi-god of the Sikhs and the hero of Delhi, he contents himself with merely recording that fact, as if, taken alone, it were of general interest. We feel inclined to congratulate both the public and the author of these volumes because the daily journal which he regularly kept from 1839 to 1857 was destroyed by fire, and that he "never had the heart to resume it." It is appalling to think of the *Collectanea Fytchiana*, which, but for that fire, he would have had to select from, if not publish in full. As it is, we have a readable and interesting book; and his egotism is without malignity, and causes a smile rather than any unpleasant feeling. He himself apologises for having made himself the "darling theme of contemplation," and hopes that his literary anatomists will not find "a knot of scorpions in every page." There is no danger of this; for the scorpions, if there be any, are well concealed, and their tails must have lost their venom. There is more danger of the fate awaiting him which befel an Indian officer I have heard of, who went home for the express purpose of publishing a book enunciating some new views on the genealogy of some native princes, and who came back to India

in a state of towering indignation with the explanation "Why, Sir! it made no sensation, positively none whatever!" And yet that would be a pity to befall in this instance, and, we hope, is not likely; for the volumes contain much interesting matter about Burma, well put together, and in a pleasing style. It would indeed be well if more eminent administrators gave us more accounts of their official experience.

Burma is a country which has scarcely received the attention which its capabilities and attractions deserve. It is neither in India nor out of it, being a sort of out-way appendage which has not established any claims of its own to special attention; and the official and merchant are apt to avoid it, on the undeniable ground that a residence there places them beyond the great currents of prosperous existence, and in a country where they can accomplish little except by adhering to it for a long time. Such regions, however, are by no means the worst for enterprising men to go to; and I would suggest to the numerous young men—now numerous as the buck rabbits in a well-preserved warren—who are seeking for openings abroad, that it is by no means the places about which everyone hears as presenting new opportunities for making money which afford the best chances of success. No sooner are such places talked about, in the present state of newspaper information and means of travel, than they attract a rush from all ends of the earth, so that labour of all kinds becomes less in demand and cheaper there than anywhere else, while there are many quiet and unheard-of places where real opportunities of advancement are much more easily attainable. No doubt at places to which a rush is made a man with considerable means, or with special aptitude for availing himself of the necessities of others, may rapidly make a large fortune, for the very reason that so many other people soon fall into distress and are so much grist to his mill; but as regards most of the adventurous seekers of fortune, quiet places, untalked about, are more likely to afford what they are in search of. Burma may be one of these places, judging not so much from its large amount of unoccupied land as from the quantity of land in the British districts which has been brought under cultivation since we occupied them at various periods. About a quarter of a century ago Crawford estimated its population at twenty-two to the square mile. From official records General Fytche is able to supply us with more exact information in regard to the British provinces. In 1871 the population of these provinces had increased, during our rule, from about one million to nearly two millions and a-half. These subsist on only 3,000 square miles of land; but General Fytche asserts that there are 30,000 square miles of culturable land in British Burma alone, 27,000 of which are lying waste for want of cultivators. The increase in the revenue is proportionate to the increase in the cultivation of land; and the export trade shows a still greater increase, while that in imports shows nearly as much. There are other and some later statistics, which show a steady advance in the development of

British Burma—no doubt greatly owing to such able administrators as the late Chief Commissioner—and the richness of the coast lands, as also of the delta and valley of the Irawadi and the valleys of some lesser rivers, can hardly be exaggerated.

"The shore," says our author, "rises abruptly from the sea, in ranges of undulating hills, covered by luxuriant vegetation. Even the massive black rocks on which the waves of the Indian Ocean unceasingly surge and break, are covered with the evergreen foliage of perpetual spring."

Though nearer to the Equator than Bengal, the climate of a great part of Burma is both cooler and healthier than that of Bengal, and of great part of India, from causes which are easily explained. From its very proximity to the Equator, the south-west monsoon sets in sooner and has a longer duration than in India, so that there is no long extremely hot season, and the year naturally divides itself into two seasons, the wet and the dry, the latter beginning in the end of October and ending in the beginning of May. This, be it noted, gives about six months of a pleasant season, which is quite as much as England can lay claim to. And, during the wet season, the rainfall is very different in different parts of the country, in some being no more than it is in even the drier parts of the Lake Region of England. Still, Burma has a thorough tropical climate, and the extreme dampness of the long wet season has its disadvantages.

ANDREW WILSON.

The Annals of Tennis. By Julian Marshall. (Field Office.)

THE title given to tennis of "King of Games and Game of Kings" indicates the double interest of its history. There is the interest of the gradual development of a singularly consummate and fascinating form of athletic exercise and amusement, and there is the interest of tracing an element in French and English social life which for six centuries appears from time to time picturesquely interwoven with historical incident, and that by no means always of a trivial character.

Mr. Marshall wisely abstains from enquiring too curiously into the grounds of conjecture as to the origin of the game. His view is thus summed up (p. 16):—

"The conclusion seems irresistible, that the received form of tennis is a direct descendant of some game of classic times, just as are the Italian forms of *Pallone*, *da Scanno*, &c., which we now know to have been developed about the same time with it; but that it is in no way derived from any of these latter games."

The first chapter of the book is called "Tennis Abroad." Though Italy was probably the mother-country of the game, and it is described at length in Scaino's rare and interesting *Trattato della Palla* (1555), which has now been made known—I believe, for the first time—by Mr. Marshall, yet the true national game of Italy is *pallone*, and tennis has flourished comparatively little there or in Spain, while in Germany it has scarcely been played at all. "Scaino, when he has to describe it in a form almost precisely the same as we now have, is compelled to take his example from France, where a perfect court existed, apparently because

there was none such in Italy." The chapter on "Tennis Abroad" is, therefore, almost entirely concerned with France. The development of the game is carefully traced, and the anecdotes interspersed are often very good reading. How, in the year 1427, "Margot, the Joan of Arc of Tennis, and contemporary of that great heroine," astonished Paris by beating all but the very best male players; how the Duc de Lorraine boxed the ears of the Duc d'Orléans (afterwards Louis XII.), who had given M^{me}. de Beaujeu the lie on her deciding a stroke against him; how Henry of Navarre rose at daybreak after the night of St. Bartholomew, at the peril of his life, to finish an interrupted match; how the market-women flocked (two thousand in one day of the year 1649) to see their favourite Duc de Beaufort play, and subscribed their money for his wagers; how Molière began his career as an actor in a court in the Faubourg St.-Germain (tennis-courts being then often used as theatres); how, in 1780, the Comte d'Artois was felicitously rebuked for his foul-mouthed ill-temper by an officer in the *dedans*; how, lastly, in 1789 a voice more potent than that of scolding and scuffling nobles proclaimed at Versailles the *Serment du Jeu de Paume*—all these stories illustrate the place held by tennis in the life of those times. Except Henry III., all the French kings of the fifteenth and sixteenth centuries seem to have been fond of the game (Henry II. being the best player), and it frequently appears also as a subject of legislation. In 1480 Louis XI. issued an edict of great importance toward the improvement of the game, forbidding the employment of bad and spurious materials in stuffing balls. Less honourable were the frequent decrees by which it was attempted to exclude the people from the game and confine it to the nobility. But its popularity was too strong for the law, and in most cases the edict remained a dead letter. The charter of the Corporation of *Paumiers-raquetiers* was first registered in 1610. Louis XIV.'s interest in tennis ceased entirely in those middle and later years of his reign against which still graver blame attaches on political grounds. About this time tennis declined, both in quantity and quality. The Abbé de St. Pierre laments that "men preferred games of chance, and ceased to play active games, such as *la paume*, *le mail*, &c.; they became weaker, more unhealthy, more ignorant, and less polite." Still, advancing science continued to improve the court and implements, and in 1777 appeared De Garsault's important treatise, *L'Art du Paumier-raquetier*. The game receives a rather unexpected tribute of respect from Rousseau in his *Emile*:—

"One does not defend oneself against a falling shuttlecock (*volant*), which hurts nobody; but nothing makes the arm so quick as the necessity of shielding the head; nothing makes the eyesight so sure as the need to protect the eyes. To spring from one end to another of a tennis-court; to judge the bound of a ball which is still in mid-air; to return it with a strong and certain hand—such games become a man; they tend to form him."

During the revolutionary wars, while "the courts" not only "of France," but over all the Continent, were "disturbed with

chases," and the French armies were everywhere "striking crowns into the hazard," then naturally *inter arma ludi silebant*: but after 1815 the game revived. In 1802 was born J. Edmond Barre, in whom and in his English successor, George Lambert, the art of tennis has culminated. Though in 1862 the smart new court on the Terrasse des Feuillants of the Tuileries Gardens was built to replace that of the Passage Sandrié, the game did not flourish among the *canaille dorée* of the Second Empire; and since the death of Barre and the retirement of "Biboche," not only the best and next best, but the whole front rank of players have been English.

The second chapter of the book treats of "Tennis in England." There is little doubt that the game was imported from France, though it received an English name totally different from the French *paume*, and one of which the etymology is still profoundly obscure. The allusions to the game in literature properly so called may be said to begin with Chaucer's lines—

"But canstow playen racket to and fro,
Nettle in dokke out, now this now that, Pandore?"

which Mr. Marshall has aptly cited as illustrating the early introduction of the racket in place of the bare hand. The word racket (*raquette*, *rachetta*) has been variously derived from the Latin *reticulum*, and the Dutch *racken* (to stretch); but Littré is more probably right in saying:—

"The word is old in our language under the form of *rachette* or *rasquette*, and signifies the palm of the hand, the sole of the foot. It is the diminutive of the low Latin *racha*, which means the wrist or the tarsus, and comes from the Arabic. The name of the palm will easily have come to be applied to the instrument which took its place. We must therefore set aside the Latin derivation from *rete*."

Though rackets were probably still too costly implements to be in common use, the game was plainly played very commonly in some form or other in the fourteenth century.

"In the Close Roll, 39 Edward III. (1365) we find the first restrictive Act passed in England, like so many that were passed in France at various dates, against tennis and other games. Here, however, there was more show of reason for such prohibitions of sports which tended in no way to improve the military spirit of the nation, then a very important object, than in France, where such laws seem to have been almost wholly sumptuary. In England they were only partly so. The purpose of this first Act is clear: it was intended to encourage the practice of archery."

It is probable enough that Henry V. was fond of tennis, as the Dauphin's taunt immortalised by Shakspeare would seem to imply, but Mr. Marshall quotes no direct evidence of it. The game languished during the Wars of the Roses, but flourished, as in France, during the sixteenth century. Henry VIII. built the Tennis Court at Hampton Court, "the only one of the ancient courts now extant in this country." It has been somewhat altered, and is still a good and serviceable court for the game in its modern perfection. Repressive edicts were, however, still passed against the people's enjoyment of the game. Sir Philip Sidney was a player, and there is a story of his rebuking "a great lord" parallel to that about the

Count d'Artois mentioned above. James I. seems, as we should expect, to have been no player; but his promising eldest son, Henry, was devoted to the game. In a book printed in 1641 appeared a portrait (of which Mr. Marshall gives a facsimile) of the young Duke of York (afterwards James II.) playing tennis, which is very interesting in its bearing on the development of the game:—

"He holds in his hand a racket with a very short handle and broad face. At his back is a part of the court, perhaps the *dedans*, showing four equidistant pillars. The gallery, unprotected by any net, is full of spectators. Above is a balustrade, on which lean more spectators; and from this it is evident that the court was uncovered—perhaps the open court at Whitehall."

Charles II. played a great deal. Pepys writes in 1664:—

"To the tennis-court, and there saw the King play at tennis, and others; but to see how the King's play was extolled, without any cause at all, was a loathsome sight; though sometimes indeed he did play very well and deserved to be commended; but such open flattery is beastly."

About this time, and during the eighteenth century, the scoundrelism which tends to gather round any English sport that can be betted on seems to have sullied even this manly and exquisite game; but at the beginning of the nineteenth century this evil was diminishing, and tennis has flourished increasingly in every respect up to the present day. We may notice, by the way, as Mr. Marshall does,

"a sentence in the *Sporting Magazine* (September 29, 1793) which shows the vitality of the game as played in the open air in this country: 'Field tennis threatens ere long to bowl out cricket.' It was, therefore, no recent invention, but a mere revival, that gave us the game called Lawn-Tennis, which would have been a better game had its rules followed more closely those either of tennis proper or of the old French *longue paume*, of which it is the illegitimate descendant."

Chapters III., IV., and V., entitled respectively, "The Court and Implements," "The Laws and their History," and "The Game," are of the highest interest to all lovers of tennis, but detailed comment on them would perhaps be too technical for this place. The way in which (in Chapter IV.) the history of the game is traced, so to speak, in its statute-book, or rather its common-law, is as sagacious as it is original. Let it suffice, however, to say that in the whole book the author's *lungo studio e grande amore* have produced a work in which exhaustive research appears throughout combined with the practical judgment of a skilful and mature player. The illustrative plates are numerous and valuable, and are very carefully and clearly executed.

If but a fraction of the money and time now consumed in *battues*, or in the sordid gambling which degrades horse-racing by its unworthy accompaniment, were spent in building tennis-courts and in playing in them, the readers of this book would be more nearly as many as it deserves.

ERNEST MYERS.

HOFFMANN'S HISTORY OF THE INQUISITION.

Geschichte der Inquisition. Nach den Besten Quellen allgemein fasslich dargestellt. Von Fridolin Hoffmann. (Bonn: Neusser.)

TEN years ago Dr. Harris Rule, a Wesleyan minister, published a *History of the Inquisition from the Twelfth Century to the Present Time*, which contained, like the work before us, a considerable amount of information, but had no better claim to be called a history. We do not mean that either writer exaggerates the horrors of his subject, for that is hardly possible. There is no tribunal known to the civilised world which has acquired and deserved so intense and universal a detestation. Milman is quite within the mark when he describes the regulations of the Inquisition as "a Christian code at which the worst of the Pagan Emperors might have shuddered as iniquitous." Its first introduction into every Catholic country, not excepting Spain, was strenuously resisted by the people, the magistrates, and even the clergy, as both Dr. Rule and Hoffmann have shown, and in all countries alike the popular hatred was illustrated from time to time by the murder of its most strenuous officials. Still abuse is one thing and history is another, and both these writers come forward rather as public prosecutors than historians. Hoffmann does not, indeed, like Dr. Rule, interlard his narrative with the commonplaces of the Evangelical or Dissenting pulpit, nor close it with a denunciation of deceased Inquisitors to eternal torment in the next world. But his tone throughout is fiercely polemical, and he tells us plainly in the Preface that it was not in the interests of historical knowledge, but on account of "the present and actual interest of these questions," that he undertook the task, inasmuch as the Holy Office still exists theoretically and *de jure* according to "the official Roman view," or, as a theological professor at Breslau expresses it, "*Jure et virtualiter tribunal illud extare adhuc censendum*." He is "not a historian but a publicist," and writes accordingly. Of course he had a full right to do so, but then he should have called the volume, what it really is, a pamphlet or monograph on the Inquisition, and not a history. It has neither the method, the calmness, nor the completeness requisite for a history; and there is no sense of proportion. Not only are the dark colours very thickly laid on—of that we do not complain—but all counterbalancing or extenuating considerations are absolutely ignored.

Moreover, so far as it is historical, the book is rather a history of the persecution of heretics generally than of the Inquisition. It begins with the case of the Priscillianists in the fourth century—where, by the way, very inadequate justice is done to the firm and unquestionably sincere opposition of St. Ambrose and St. Martin of Tours to the introduction of this new principle into the Church. The first five chapters are occupied with events antecedent to the establishment of the Inquisition, properly so called. Thus we have a long account of the Albigensian Crusade organised by Innocent III., who died in 1216; but the first institution of Inquisitors took place at the Council of Toulouse in 1228. In a later period the

Massacre of St. Bartholomew and the Marian persecution in England are dwelt upon, neither of which belongs to a history of the Inquisition. Nor can anything be more incongruous than the sensational titles of several of the chapters, which convey no intimation of the contents, and are rather suggestive of a penny-a-liner of the *Daily Telegraph* than of a grave German historian. Thus, to give a few examples only, the first chapter is headed "Was ein Häckchen werden will, krümmt sich bei Zeiten;" the second, "Wind gesät—Sturm geerntet;" the third, "Einem tief gefühlten Bedürfniss wird abgeholfen;" the fifth, "Apostel hoch zu Ross und Ketzer in Sandalen;" the ninth, "Der hat's gewagt—so ging, es allenfalls." This is sufficiently perplexing to the reader, and the author's habit of rapidly glancing from the ninth century to the nineteenth, and then back to the fifteenth, does not simplify matters. We must add that, without having the flow or graphic power of a continuous narrative, the work is, generally speaking, too much overloaded with superfluous detail to be convenient for reference. The most valuable chapter for that purpose is the eleventh, which contains a full and minute account of the entire form of procedure of the Holy Office, as laid down in Eymeric's *Directorium*. A more atrocious system of regulated cruelty and treachery it would be difficult to conceive; the elaborate scheme of organised hypocrisy is perhaps its most revolting peculiarity, and it is expressly defended on the ground that "as it is lawful to extort the truth by torture, it must *a fortiori* be lawful to extort it by dissimulation." This code was built up, as Hoffmann observes, by a succession of Popes, from Innocent IV. to Boniface VIII., and has been sanctioned by many later ones, including Gregory XIII.; "more than fifty Popes have most solemnly approved the tribunal." And, inasmuch as Hefele and other Catholic writers have erroneously described the Spanish Inquisition as a purely secular court, he is careful to add that Paul IV. declared it to have been established by the inspiration of the Holy Ghost.

And here a word may be said as to the controversial bearing—which appears, indeed, to be the true *motif*—of Hoffmann's book. Religious persecution cannot be too strongly condemned, nor could any more sweeping and eloquent denunciation be pronounced upon it—as the author admits—than has fallen from the lips of ardent Catholics like Montalembert. But, when it is made the ground of a special indictment against the Roman Catholic Church, there are some important points to be borne in mind which the present writer, though he can hardly be ignorant of them, seems habitually to forget. In the first place, as he himself observes in one passage, "theologians, both Roman and Protestant, have condemned liberty of conscience." In fact, every one of the leading Reformers asserted in the most uncompromising terms the religious right and duty of persecution. John Knox spoke the mind of all of them when he said that toleration was "opening the floodgates of heresy;" even the gentle Melancthon praised the burning of Servetus, and the rationalising Zuinglius, though in

temper he may have been, as Hallam calls him, "averse to persecution," insists that the magistrate is bound to establish uniformity of doctrine, and to maintain it against Papists and heretics. It was, moreover, the fixed belief of Protestant no less than Catholic Governments that religious diversity was dangerous to the State, whence the principle *cujus regio illius religio* was very generally acted upon by both. There were few, if any, of the Protestant martyrs but were perfectly willing in their turn to become persecutors, as in fact many of them had been. Hoffmann himself tells us that not one of the opponents or victims of the Inquisition appealed to the principle of freedom of conscience, because "this feeling as yet lay undeveloped in men's minds." Exactly so; but then the real charge against mediaeval Churchmen on this score is that they did not rise above the prejudices of their age. And furthermore, while we may justly denounce the horrible cruelties perpetrated in the Albigensian Crusade or sanctioned in the code of the Inquisition, we must remember—what our author passes over in absolute silence—that there was much in the tenets and practices of the Albigenses and other kindred sects to rouse the moral as well as religious indignation of contemporary Christian society, which probably regarded them with the same sort of feeling, greatly intensified, felt by modern Americans for the Mormonite Apostles and their Church at Utah. Hoffmann quotes several English writers of inferior note, but he does not seem to be acquainted with Dr. Maitland's learned work on the subject (*Facts and Documents illustrative of the History, Doctrines and Rites of the ancient Albigenses and Waldenses*), from which he might have learnt, not of course to approve their persecution, but to moderate his admiration of those very questionable confessors and his wholesale condemnation of their judges. Maitland had studied Eymeric's *Directorium* and Limborch's *Liber Sententiarum* quite as carefully as he has done; but he gathered, especially from the latter, and from other contemporary authorities, a somewhat different estimate of the character and conduct both of the judges and the accused.

Such considerations would not, indeed, directly affect a purely theological argument against the claims of the Papacy, but they have a material bearing on our judgment of the conduct of particular Popes or other ecclesiastical authorities. There can be little doubt, *e.g.*, that Innocent III. was a man of lofty character as well as commanding intellect; yet his sanction of the Albigensian Crusade, with its attendant horrors, damaged his reputation at the time; and there were strange stories afloat after his death of his soul appearing, escaped from Purgatory, and scourged by pursuing demons till it took refuge at the foot of the Cross to implore the prayers of the faithful. From his frequent reference to the Vatican decrees, as well as from other passages, and notably his citation of Leo X.'s bull against Luther, which affirms the lawfulness of burning heretics, we are disposed to think the author did intend his book to support a theological argument. But if so, the precise point of his contention ought to have been much more

carefully elucidated and defined. As it is, the controversial element is too obtrusive for the historical treatment of the subject, and yet fails of producing any sufficiently distinct impression.

The author appears to be most at home in the second part of his work, which deals with the Spanish Inquisition, though there is still much to desiderate in his account of it. The historical causes—originating in the long struggle with Arianism, Judaism, and Islam, which helped to identify patriotism with a fierce and intolerant orthodoxy in the Spanish national character, as the events of the sixteenth and seventeenth centuries served to identify it with Protestant fanaticism in England—might have been more fully brought out, as well as the fatal success of the Inquisitorial régime in stamping out all intellectual and literary life, as well as heresy. "In this country," said the French Ambassador in 1722, "knowledge is a crime, ignorance and stupidity are virtues." Hoffmann rightly points out that the Jesuits, while they generally held aloof from any direct connexion with so unpopular a tribunal, did not disapprove of it in principle. St. Ignatius exerted himself to promote its establishment at Rome under Paul III., and its introduction into Portugal; and Mariana, one of the ablest and most liberal-minded of Jesuit authors, speaks of the erection of this "institute of salvation" as a special blessing to Spain. Sometimes, too, Jesuits took office as Inquisitors. And the recent canonisation of Peter Arbues, a Spanish Inquisitor whose exceptionally ruthless discharge of his terrible duties led to his assassination by the relatives of some of his victims, is attributed to their influence. Two of the most interesting episodes in the history of the Spanish Inquisition are the persecution of the primate Carranza, on a fictitious charge of Lutheranism, which ended in his death in prison, at the age of seventy-three, after ten years' incarceration; and its dealings with the Spanish Mystics. The author cannot fairly be blamed for not understanding a subject he was not specially bound to master, although the two great developments of Catholic Mysticism—in Germany in the fourteenth, and in Spain in the sixteenth, century—possess a manifold interest for the student of ecclesiastical history. But he might profitably have refrained from a gratuitous parade of his ignorance in identifying the mysticism of St. Teresa with the Quietism of Madame Guyon—a glance at any portrait of the former might suffice to show how utterly different were the two types of mind—and still more in the coarse and shallow suggestion that "her *Schwärmerei* sprang from an unconscious sensuality." It is curious that the Church should have looked with so much suspicion during their lives on both the German and Spanish Mystics, some of whom were afterwards beatified or canonised. Tauler and "the Blessed" Henry Suso were long suspected of heresy; Louis Leon and St. John of the Cross were actually imprisoned by the Holy Office, and St. Teresa herself narrowly escaped the same or a worse fate.

According to Llorente, who had been Secretary to the Holy Office, and had access to its secret papers, no less than 10,000 per-

sons were burnt by Torquemada, the first Grand Inquisitor, during his eighteen years of office, and 90,000 subjected to "secondary punishments." The three next Grand Inquisitors in twenty-six years had burnt 8,000 more, and he reckons the entire number of heretics burnt in Spain up to the time of the suppression of the Inquisition at 31,912, while more than half that number were burnt in effigy, and nearly 300,000 visited with penalties short of death. It must be remembered that, while in Spain the Holy Office was more closely bound up with the civil government than elsewhere, it was the specialty of the institution from its first origin in the thirteenth century that it transferred to ecclesiastical judges the punishment of heresy, which had previously been the acknowledged duty of the secular power. Mr. Lecky therefore regards its establishment as an important though unintentional step towards the separation of Church and State. H. N. OXENHAM.

NEW NOVELS.

Homo Sum. By Georg Ebers. From the German by Clara Bell. (Sampson Low & Co.)

A Young Flower's Heart. By Thornbrough Bell. (Tinsley Bros.)

Margery Travers. By A. E. N. Bewicke. (Hurst & Blackett.)

Both in the Wrong. By Mrs. John Kent Spender. (Hurst & Blackett.)

Maid Ellice. By Theo Gift. (S. Tinsley & Co.)

A French Heiress in her own Château. By the Author of "One Only." (Sampson Low & Co.)

Sophia. By Jane Ashton. (S. Tinsley & Co.)

Ten Times Paid, a Story of the South. By Bruton Blossie. (S. Tinsley & Co.)

HERR EBERS has transferred the scene of his literary labours from Egypt to the Sinaitic peninsula, and has undertaken to set before his readers a picture of the varied types of life in one of its small towns, Pharan (not unknown to ecclesiastical history), as it was in A.D. 330, while Constantine the Great was just completing his transformation of Byzantium into New Rome. The background of the story is chiefly made up of the Christian anchorites on the mountains, who were then few in number, but were destined to multiply rapidly during the succeeding century. There is a good deal of careful study visible. But to an English reader Herr Ebers comes too late, for it is impossible not to compare *Homo Sum* with Kingsley's brilliant story of *Hypatia*, and that much to the disadvantage of the German author, who, if more exact in certain archaeological details, has drawn by no means so vivid and interesting a picture, nor been able to throw himself at all so thoroughly into the real spirit of the age he undertakes to paint for us. Least of all do we feel that his anchorites are the genuine article, though he has obviously read up the *Lausiacæ* of Palladius, for he has not been able to give real sympathy, and therefore to display real insight, so that his Stephanus, Petrus, and Hermas, despite some vigorous

drawing and situations, do not compare favourably with the Pambo, Arsenius, and Philammon of our own post-novelist. And there seems a want of grasp, too, of the nature of Church life in that era, and its sharp contrasts with the still powerful, though no longer dominant, and recently persecuting heathenism by which it was faced. Something of the kind is attempted, as in the hostility of the Mithras-worshipping Phœbicus to Christians; and we have another touch, more lifelike, in the hatred of art exhibited by the rough soldier-bishop of Pharan—there is no evidence, by-the-by, of any see there till seventy years after the date of the story; this, however, if an anachronism, is a very venial one—but, though there is a good deal of movement and incident, the characters scarcely seem fully worked out, and there is more freshness of treatment in *Uarda*. Nevertheless, it must be repeated that *Hypatia* causes some injustice to *Homo Sum*; and that, could a reader unacquainted with the former, but with sufficient knowledge of the fourth century to enjoy a book about it, take up Herr Ebers's novel, he would find much to attract and please him. But there are little tokens here and there that he is not as familiar with Christian antiquities as with Egyptology. The town deaconess in A.D. 330 as the wife of a leading citizen, either after resigning her office or while holding it, is as probable as a Quaker of the present day in the character of a Colonel of Volunteers; and a few similar trippings are discernible, but do not amount to much.

The lady who calls herself Thornbrough Bell is not at all of the same race or kind as the three famous sisters, Currer, Ellis, and Acton Bell. Nothing, indeed, can be more unlike the rugged and austere force and realism of the daughters of Haworth personage than the kindly, diffuse, and somewhat sentimental story which keeps up throughout the gush of its title, *A Young Flower's Heart*, and betrays, by general looseness of thought, and occasionally of grammar too, a totally dissimilar type of mind. It must have taken her all she knew to turn a famous Latin apostrophe into presumable French, thus: *et tu brüte (sic)*; and there are other little touches akin to this. But the story improves very much in the third volume, which is less taken up with moralising, and has more movement introduced by a character which does not appear till the very end of the second volume, and, although an old and familiar type, is a good study of the kind. The chronology, however, gets rather mixed at the close, and the penultimate chapter ought to have been the last, for it spoils the ending as it is placed now. There is enough promise in parts of the book to warrant the author in trying again, but the long-winded sentiments and appeals to the reader's better feelings must be ruthlessly cut down so as to bring the next book closer together. There is a mild sense of the ludicrous which might well be given more play, especially in that matter of retrenching monologues.

Margery Travers is written with a good deal of power; has two or three boldly drawn and contrasted characters, and some vivid dialogue in it, with several strong and

effective situations; and is altogether removed from the atmosphere of commonplace. But it is an unsatisfying book, with no repose anywhere to serve as a pause between the strong passages; and thus its very wealth of incident makes it a fatiguing story to read. Further, though it is the work of an author now of some experience, there is a certain crudity in the treatment here and there, such as setting off with the heroine refusing a genuine marriage with a Crown Prince, and yet developing a little later on a real yearning for ease, wealth, and jewelry. Her indecision between her two lovers, the principal men in the story, is better drawn; but the men themselves are sketchy, and the one she finally marries is distinctly a poor creature, to whom she would never have clung after the experiences they had both passed through, which must have thoroughly disenchanted her. The same remark holds good, in a yet stronger degree, of the ending made by the second—or third is it?—heroine of the book, Una Stapleton, the best conceived and executed character of the whole corps, but who is not true to her antecedents at the last. There is yet another sketch, that of Lottie Spluck, the great American heiress, which is very good indeed; but she too disappoints the expectations raised of her. She does not die, as she is bound to do by all the laws of tubercular phthisis, and she deteriorates from her old standards in a quite unnecessary manner; so that in this triple wise the third volume falls below the two former, and ends in an anti-climax.

Mrs. Spender's new story is one with which she has taken even more pains than she usually bestows on her work, and which bears tokens of thoughtful effort to embody the idea she has conceived. But it does not satisfy critical examination either in plot or in execution. As there is nothing of mystery in the tale, no wrong will be done to author or reader by sketching it in outline, so as to justify this criticism. A young brother and sister, alone in the world, are at Chamounix, where they meet one Major Gordon Seton—Sir Seton Gordon might not like his name worked up in this fashion—and go out for a clamber in his company. The brother is killed by a fall—a very graphically and vigorously written incident—and Seton tells the sister that, as she must be escorted home by him to her only relative, the wife of a poor incumbent in Devonshire, they can travel only as betrothed, if not as actual husband and wife. She accepts, more in dull despair than anything else, and he leaves her in Devonshire, returning at once to India. He comes back after some years, when she has grown into a woman, and she dismisses him on the ground of incompatible views of life, as he desires cultured indolence and she practical work. The Devonshire home is broken up, and Magdalen Hayward takes refuge with her cousin, Hermine Brandon, a young, handsome, rich, and brilliant woman of the strong-minded school, eager in all kinds of plans of philanthropy and women's rights, and with a feverishly imaginative disposition, to which inaction is the heaviest trial. Her disagreements with Harry Waltham, her lover, and promised husband by an old arrangement under an uncle's will,

form the staple of the book, as it is they who are the "both in the wrong" of the story. He is described as clever, educated, authoritative, and even masterful, but as essentially matter-of-fact and prosaic, not to say Philistine, in his views, and, of course, strongly opposed to Hermine's war against conventionalities. They quarrel over and over again on the topics of divergence, and even part, but, finding they cannot do without one another, come together and marry. Then the quarrelling revives in a worse form, because Waltham, being now master, insists where he once implored, and endeavours to make his wife content with dancing attendance on him as he degenerates into a loafing epicurean, who rides, and boats, and fishes, and does no earthly thing of a better kind. She rebels, and after a scene which drives Magdalen Hayward out of the house, breaks with her husband too—when he has, in partial acquiescence with her notion that he ought to do something, become a candidate for Parliament—by driving through the streets of the borough in the opposition colours on nomination day, to punish him for refusing to further women's suffrage. He abandons her, and she falls dangerously ill, recovering to find herself nursed by Magdalen and her husband, and to find the latter willing to let her occupy herself henceforth in her favourite pursuits; and Magdalen herself, who has formed a nursing institution, is set by her aunt, its matron, to nurse an Indian Colonel, who has caught fever in looking after his men in a cholera season. He of course turns out to be Gordon Seton, and that pair settles down also. There has been much care devoted to Hermine Brandon, the chief figure in the work, to which Magdalen Hayward acts as a foil, and the strong-minded woman is skilfully idealised in her; but there is a want of probability in the final reconciliation between her and her husband, who have known each other from childhood, and have always been antagonistic, without being complementary. They have nothing new to learn about each other; their habits and tastes are fixed, and the causes of jarring must have revived as soon as Hermine was again strong enough to quarrel. Such a pair might agree to differ, and go each their own way, meeting only at meal-times and the like; but there could be no possible unity of mind and purpose for them, because no true sympathy in each other's pursuits, and there is nothing in the cause of their final reunion to give it more permanence than their former brief reconciliations possessed. So too, as regards the other thread of the story, which is not intertwined at all, but loosely knotted in at the beginning and end, there is no probability in a cultivated man of the world like Seton clinging for years of absence to an unformed girl to whom he had proposed out of mere pity, and whom he thinks to have used him badly in the only subsequent interview which lay between their long separations. The girl might learn to care for him in her loneliness, but there is nothing to draw him to her; and consequently, despite a wholesome and even high tone in the book, and careful elaboration of the principal characters, the story does not ring true to life.

There are several of the elements of a good

story about *Maid Ellice*, but a certain crudeness of treatment is visible throughout, although it is by no means a 'prentice effort, and this to some extent mars the effect of several cleverly-imagined characters and well-grouped scenes. The scale of colour is a little too high, and a sense of exaggeration is thus produced, where ease is what the critic desires. Thus, the small country-squire of the book, who, like Mr. Thorne of Ullathorne, is fanatical for Saxon ways, is altogether too homely and rustic for a man with centuries of ancestry and comparative prosperity behind him, who is educated enough to know anything about Saxons as distinguished from Normans. Anyone who had got to the level of Squire Herne of Hernesroft would nowadays speak less like a hedger and ditcher, and, if making a fad of Saxonism, would at the same time use fewer words of Latin source. You would not catch him saying "ancestresses" in a speech meant to exalt the women of the Heptarchy over those of the later mixed race. So, too, the surly, ill-conditioned, passionate daughter is somewhat overdrawn, though in herself the most forcible and telling figure in the story, and (except in one episode, where she surmounts a temptation to which such a woman in real life would have certainly yielded) worked out more consistently than Maid Ellice is, who, in all the later portion of the story, is simply a shy, nervous, blundering country miss, without tact or common-sense; whereas in the earlier part she is drawn as having acquired deftness, resource, and *savoir faire*, from having long been the only woman among many men on a South American sheep-farm. And there are occasional faults of diction which show that the writer ought to keep a grammar and dictionary handy when working on a story. Nevertheless, the book has merit and is readable, and its faults are due to haste rather than to lack of faculty. When we are told, for example, on page 24 of the first volume, that a room has "not a footstool" in it, and only fourteen lines later on the next page the daughter of the house is depicted as "seated on a footstool," mere hurry is to blame; and when a forefather of the Hernes is described as having "carried his master's banner before the Earl of Southampton at the battle of Tewkesbury," no pains clearly were taken to verify the title, since if any Earl of Southampton at all existed in 1471, he must have been one of the Bishops of Winchester, who are said to have held that peerage, as the Bishops of Durham down to Bishop Van Mildert's death in 1836 held the earldom of Sadberg and the County Palatine. There was no temporal Earl of Southampton till William Fitzwilliam, Admiral of England, was so created in 1537. And, finally, a portrait in "sepia" would not admit of part of the colouring being blue. It is quite worth the writer's while to take more time and pains, as capacity for better work than *Maid Ellice* is evident.

Novellettes with their scene laid in France are becoming a specialty of English fiction, and it is only common justice to say that they are for the most part marked by keen observation and graceful handling. No doubt, slight errors of conception and of local colouring may be found in them by minute critics, but it is

not going too far to say that they often give correcter views of good French society than are to be found in many French novels, clever and even brilliant as stories, but written by men who never spoke to a lady in their lives, and whose café and boulevard experiences have not done more to supply the lack of a liberal education of that kind than a course of London music-halls does for the aesthetic training of the British cockney. *A French Heiress in her own Château* is one of the slighter of this Anglo-French school, not on a level with *Iseulte* or the *Village on the Cliff*, but lightly and delicately wrought, and if perhaps a little idealised, none the worse for giving pleasure to discriminating readers. The author is clearly one who loves France and her people, and who has studied and admired the gracious and courteous manners which are found at their best among those survivors of the old houses who are something more than reactionary politicians of the Faubourg, and have a life apart from that of Paris.

Sophia is a very brief tale of a very dull life in a small cathedral city. It seems to be an early, if not a first, effort, and merits commendation for the attentive study which the writer has given to certain social types discoverable in most country towns, but so handled in this story that they are persons, and not lay figures. The skill of the work lies in the fact that, although the heroine is, and is meant to be, a thoroughly commonplace, poor creature, without any particular brains, education, beauty, manners, or capacity—just such a one, in short, as fifty thousand other middle-class girls are at this moment—yet a certain compassionate interest in her fortunes is aroused in a reader's mind, and that not merely in despite of, but by means of, uncompromising realism of treatment, and the total absence of anything like romance. Miss Ashton will do well to persevere, and may yet achieve something more than the present *succès d'estime*.

Ten Times Paid is a story of slavery in the Southern States of the American Union before the civil war, and illustrates the danger which the possession of almost unlimited power over negro chattels was to the slave-holders themselves, who, in truth, suffered more from it than their live property did, save in exceptional cases. The tale, though slight, is well put together, and has some fairly vigorous scenes in it. But it does not seem the work of one who writes from personal knowledge and observation of the classes described in it—rather that of a painstaking and sympathetic student of books, who reproduces here what he has absorbed in a different form from the writings of others.

RICHARD F. LITLEDAL.

RECENT VERSE.

The Bivouac, or Martial Lyrist. By Major R. C. Noake. (C. Kegan Paul and Co.) The writer of these songs for soldiers says that he has endeavoured to supply a want long felt, and complains that our martial songs are chiefly naval and not military, which is certainly true. England has nothing corresponding to German war-songs. Major Noake's book is spirited, but there is a sameness in the lyrics which is inevitable in a collection of songs on one subject from one pen.

There is also much imitation, as, for instance, of Charles Lamb and of Tennyson, and darily of William Blake in a hymn beginning—

"Can I see a bleeding foe,
And not stay the lifted blow?"

Some of the best verses are those for special regiments, as the 43rd, 52nd, and the 28th at Waterloo. In spite of irregularities of metre and style, and in spite of monotony of subject, *The Bivouac* is a healthy song-book, and will be a welcome addition to regimental and garrison libraries.

Poems. By Joseph Sykes (Julio). Third Series. (London: Whittaker and Co.; Brighton: J. A. Pritchard.) Crabbe's tales seem to have inspired these social sketches, but in saying so we are not complimentary to Crabbe. For example, the book commences with the Fortunes of Three Brothers who lived

"In rural town not far from busy rail
Enclosed by hills, yet scenting ocean's gale."

These brothers have an uncle.

"And when the kindly man, his journey o'er,
His bark had moored on death's mysterious shore,
To each one hundred thousand pounds he left,
A legacy of all restraint bereft," &c.

But the author grows really eloquent in a poem called "The Dinner Bell," in which he describes the turbot and capon, and

"Triumphs of the lightest paste;
Airy Marengues enraptured senses greet,
Or apples on their triple-bed of sweet."

And for fear we should not understand the last line he thoughtfully adds a note to tell us they are *Pommes à la Condé*.

The Hindoo Pilgrims. By M. A. Sherring. (Trübner.) There are some interesting legends and stories of the Hindoos in this book, told in easy flowing verse, modelled on Walter Scott. The story of the Ranees and her maidens, though not the longest, is perhaps the best.

English Versions of Songs of the Christian Creed and Life. Selected from Eighteen Centuries. Translated by Hamilton M. Macgill, D.D. (Pickering.) Dr. Macgill's collection of Latin and Greek hymns is already known, as it has been out for two years. This is a volume of the English versions of those hymns, together with some English hymns, and a few from the Spanish and Bohemian, which are a new feature in the book. But in a collection which aims at being representative it is curious that Faber, one of the best hymn-writers of our day, should be excluded.

The Resurrection, and other Poems. By Frederic Atkinson. (Skeffington.) It is very easy to Mr. Atkinson to write in rhyme, and he has put forth a large volume in support of the Bible, because—

"There are in this unreverential age,
Who, dazed by vain philosophy, have classed
The revelations of the sacred page
Amongst the bursten bubbles of the past:
Be ours the wisdom still to hold them fast."

The first poem is a dramatised account of the Resurrection, which we do not think an improvement upon the Bible version. This is followed by sonnets on the Christian Year, and Scripture characters. There is a sonnet to Balaam commencing—

"Prophet and villain! strangest paradox."

And another on the conventional representation of St. John, which opens thus:—

"False art! Yes! dare to say it, false and mean,
Though ten Da Vincis backed it with their fame;
For what is art that clothes in form so tame
That insistent spirit?"

The best verses in the volume seem to be those on the death of Dives, which end grimly:—

"There are no pockets in the dead man's shroud."

A Martyr Bishop, and other Verses. By the Author of "The Chorister Brothers." (Masters.) A little book which commences with some earnest lines on the cruel fate of Bishop Patteson. It also contains among its religious lyrics lines on Keble

and Bishop Wilberforce, which are not so good as those from which the book takes its name; but the best verses in the collection are those called "Questionings," which have a touch of George Herbert in their quaintness.

Prometheus, and other Poems. By R. Eagar, B.A., T.O.D. (Dublin: E. Ponsonby; London: Simpkin, Marshall and Co.) Mr. Eagar calls his poems "the songs of idle hours," and they give the impression that it was pleasant to write them. The opening poem is not so musical as some of those that are less ambitious; and there is something jarring in such a line as—

"To reach sad Nothingness's borders grey."

The lines "In Memoriam N. G. E." are very pretty. Those on "Death" have a feeble echo of a chorus in *Atalanta in Calydon*. Many of the verses have feeling and grace about them, though they are unequal in strength.

Seen and Unseen: an Epiphany Poem. By the Rev. S. T. Wood, M.A., B.L.L., Ch. Ch. Oxford. (London: Simpkin, Marshall and Co.; Eastbourne: W. Leach.) A Professor puts his difficulties about belief in the Epiphany in rhyme before a Confessor who answers him. The Professor's difficulties are better put than the Confessor's rejoinders; but the Professor is convinced and turned to a better mind very easily.

Prometheus: a Poem. By G. P. Putnam. (New York: G. P. Putnam's Sons; London: Sampson Low.) The Argument is rather appalling; but the poem is not so difficult as this would lead us to infer, though it is written in ten books:—

"In the Evolution of Life Jove represents the beginning of the power of Free Will; but Free Will seeking solely self-aggrandisement. Prometheus symbolises moral insight; Venus, Asia and Apollo, Love, Reverence and Imagination, without moral insight. Man is the power of Free Will consecrated in the long result of time to the good of all."

In Book IV. Prometheus says to Asia:—

"Thou wast not made for dreary flights of thought
Into the vast interminable naught,
Where all the radiance of our god-like state
Evanishes in formless increments,
And time and space with all their shining suit
Are lost in the sheer blank of absolute.
Dear Asia! rest content with commonplace,
Its beauty, poetry and warmth and grace."

But shall we find in any American dictionary such words as "involitive," "godlihood," and "heavenlihood"?

Poems. By James Mackinley, M.A. (Glasgow: Maclehose.) "Imogen," the longest poem in this small volume, seems to us in some respects the best. It is a story of ancient Britons, and the moonlight scene in which Imogen standing in the circle of stones invokes the blessing of the priest who has just murdered her lover is a striking one. Of the sonnets, the best, we think, is "The Higher Poetic Life," which we quote, and of the shorter poems "Suspense." But some that are otherwise good are marred by such lines as this—

"I want to twine around the sculptur'd hair
Whatever flowers," &c.,

which spoils the real melody that runs through many of the verses.

THE HIGHER POETIC LIFE.

"I linger in the hollow of this vale,
Dim with dark trees that scarce will let me view
The beauteous sky, save when the rising gale,
Parting the branches, shows me groves of blue.
Cool mosses twine themselves around my feet
As though their soft arms wished to hold me fast;
The streamlet's throbbing ripples near me beat,
And luring voices through the twilight cast;
Yet I will free me from this pleasant thrall,
And mounting upwards seek a loftier place,
Some peak on which the chill mists never fall.
Where I, within the silence of deep space,
Clasped in the air that watches over all
May feel the sun upon my upturned face."

Irene Floss, and other Poems. By Harriette Smith (Oecil Laker). (London: F. Warne and Co.; Manchester: Abel Heywood and Son.) Some of these poems have already appeared in *The People's Magazine* and *The Day of Rest*. They are of a religious character, and are flowing and simple, owing something to Mrs. Browning, of whom the writer has an evident appreciation.

Songs and Popular Chants, with other Verses. By James R. McClymont. (Moxon.) We have not been able to make out which are the "popular chants" in this very small volume of verse. The songs we like best are "Spirit of the Setting Sun" and "L'Amour de Dieu et des Dames." The "Sketches of Hill Life," which are the longest, are not very poetical, and many of the short poems, which ought to be the more complete for their shortness, are obscure and feeble. In the first poem we get such a line as

"Nor dimpling wrinkling breezelets blow;"

and in the second—

"Oh! we are pitifully weak

When we enwrap in fusty vestments

The God-head who will show himself to seeking heart," &c.

The Triumph of Love. A Mystical Poem, in Songs, Sonnets, and Verse. By Ella Dietz. (E. W. Allen.) After reading this little book through twice we are still at a loss to know what it means, and we are the more puzzled because of a page at the end of the book which seems like a design for a tombstone, on which it is said: "Within this book lie embalmed Two Mortal Hearts; above it hover Two Immortal Spirits. Blessed are the dead," &c. If the book is simply an expression of human love, it is very graceful and full of poetical feeling, in spite of such expressions as "birdlings," "infilled," "the soul of me," and a certain monotony which is the necessary consequence of so many sonnets on the same subjects; but there is evidently some much vaster idea in the writer's mind. It is "mystical," and at the end it looms upon us terribly that it is not a collection of love-songs lightly strung together, but that the mystery and progression of the verses have something to say to the woman of the future, and her influence upon the human race. In some verses headed "She Declares Herself" we find this—

"That woman, mirror of the blessed sun,
Be lifted up, her reign has now begun
As Reconciler, Comforter, and Dove,
The all embracing universal love,
The help-meet who has waited until man
Has worked his portion of the Father's plan.
Though still rejected, she and she alone
Is the great Builder's polished corner-stone."

We should like to think we are mistaken, for in their first and obvious meaning some of the sonnets are beautiful. We quote one from the early part of the book:—

"Should we part now? O love, how can we part?
Leave if thou wilt, thou canst not take away
The glory and the brightness of the day;
My soul will be with thine where'er thou art:
Till thou canst send the red blood from thy heart
Thou canst not banish me, though I may stay
As silently; still shall my silence pray
Until thy spirit feel the vital smart.
I would not have thee suffer. O my own,
I would not hold thee, thou shouldst still be free,
For when thou goest I am not alone,
Thou canst not take thyself away from me:
But thou canst dim the brightness of the sun
With clouds. O love! I would not have thee gone!"

Hamand, and other Poems. By G. S. Littleton. (E. W. Allen.) If we could imagine reminiscences of *Hamlet* and *Faust* jumbled together and edited and acted by Bottom the Weaver and his company we should arrive at an appreciation of the tragedy of *Hamand*. The following are a few of the stage directions, which will sufficiently indicate the plot of the poem. *Hamand*, having undergone unpleasant interviews with evil spirits, "walks on the top of the cliffs." "Walks along the edge,

Looks down. Shudders. Throws himself over." Esmeildine, his affianced bride, "walks to a mirror, blushes, and returns to the window." "Pauses and looks out towards the sea." She then goes to look for Hamand; "reaches the summit of the cliffs." "Walks towards a clump of rocks. Calls. No answer." "Walks towards the edge of the cliffs." "Picks up an handkerchief" Sees below

"A body stretched at length upon the beach; My Hamand's telescope will bring the object close." "Looks at the object through the telescope. Weeps. Throws herself over after him." The other lines in the collection are "To Hope," "Cerus and the Goddess of Poetry," and "The Passage of the Red Sea."

Leetie Yawcob Strauss, and other Poems. By Charles F. Adams. (Routledge.) Some American poems. Many of them are in the dialect made familiar to English readers by Hans Breitmann. There is wit in some of the verses. The cleverest is that of "The Widow Malone's Pig," but it is not original, though it is well put into verse.

Buried Proverbs. Second Edition. (Simpkin, Marshall and Co.) This is an enlarged edition of a very graceful and amusing little book which appeared some time ago. All the proverbs are buried in verse, and some of the verses are so pretty that they are quite worth printing independently of their hidden contents. Several of the best bear the initials "F. M. C.," but there are two or three which have no signature that are quite in the first rank. The book will be a pleasant change from the Acrostics of which the world must be getting tired.

NOTES AND NEWS.

THE Rev. H. N. Oxenham is preparing a second edition of his *Catholic Eschatology and Universalism*, revised and considerably enlarged, including notices of Canon Farrar's Westminster Sermons, and other works on the subject which have appeared since the first edition came out in 1876. It will be published in the autumn by Messrs. W. H. Allen and Co., 13 Waterloo Place.

MR. OXENHAM is also editing with Preface and Annotations, under the title of *An Evemicon of the Eighteenth Century*, a work called "An Essay towards a Proposal for Catholic Communion, by a Minister of the Church of England," first published in London in 1704, and reprinted in Dublin in 1781, but which has long been out of print and is now very rare. It goes through the various principal difficulties, real and alleged, between the Churches of England and Rome in detail, undertaking to show that none need present any insuperable difficulties to Reunion. This will likewise be published in the autumn, by Messrs. Rivington.

MR. WILLIAM HARDY has been appointed Deputy-Keeper of the Public Records, in the place of the late Sir T. Duffus Hardy.

MR. H. D. MACLEOD's *Economics for Beginners* will be published in a few days by Messrs. Longmans and Co.

A GERMAN translation of Miss Helen Zimmern's *Life of Lessing* will shortly be published by the Literarische Anstalt of Celle.

MR. HENRY JAMES, the author of *The American*, has commenced a new serial novel in the *Atlantic Monthly*, entitled *The European*.

THE Rev. Walter Marlow Ramsay, without saying from what manuscript he has taken Aelfric's well-known Sermon for Septuagesima Sunday, on the Labourers in the Vineyard, ed. Thorpe, ii. 72-84, has printed it, with a page of narrative not in Thorpe's edition, under the title of *Godes Wyrhtan* (Whitaker and Co.). Why he should have done it, except to dedicate the homily to the Archbishop of Canterbury, does not appear. As the homily has been twenty-two years in type, is

easily accessible in Thorpe's volumes, and is more accurately and faithfully translated by Thorpe than by Mr. Ramsay, no Anglo-Saxon student needed it in its present form. So many of Aelfric's, Lupus's and other homilies are still inedited, that we hope the next editor of an Anglo-Saxon homily will take the trouble to give us an unprinted version, with collations, if its MS. is not unique.

THE New York *Nation* remarks that "Brown University is fortunate in having secured the services of Dr. Augustus Spring Packard, jun., for the chair of Natural History. Prof. Packard is a graduate of Bowdoin College, and, from the variety and popular character of his published writings, perhaps our best-known American entomologist. His departure from Salem, Mass., following on Prof. Morse's and Prof. Putnam's, is a serious loss to that scientific centre, and implies an inadequate endowment of the Peabody Academy of Sciences."

THE same journal announces that the first bestowal of degrees by the Johns Hopkins University took place on June 13. Four candidates were admitted to the degree of Ph.D. and M.A.

ADOLF STRODTMANN's "freie Bearbeitung" of Mr. Sime's *Lessing* has recently appeared at Berlin. Although regard for the wants of the German public has induced the translator to omit or to abridge much, especially quotations, the tone and character of the English book have been retained. Messrs. Brockhaus, of Leipzig, have purchased the right of reproducing the work in the English original for Continental circulation as a pendant to Mr. G. H. Lewes' *Goethe*. It has been well received in Germany; Karl Grün has devoted no less than four articles to it in the *Augsburger Allgemeine Zeitung*, and five articles by the same writer have appeared in *Die Wage*, a Berlin democratic weekly.

At a meeting of the committee of the Index Society the advisability of commencing the preparation of an Index to the *Gentleman's Magazine* was discussed; but the question was postponed until some further promises of help had been received. The general feeling was in favour of the compilation of an Index in divisions such as Biography, Topography, &c., rather than the publication of the Index as a whole. Mr. H. B. Wheatley's pamphlet entitled *What is an Index? a few Notes on Indexes and Indexers*, which will contain the Rules for Indexing, List of Members, &c., and form the first publication, was ordered for printing. The second book, *Royalist Confiscation Acts*, edited by Mr. Edward Peacock, is in a forward state.

AMONG American publishers' announcements we notice "A Biographical Memoir of William Cullen Bryant," by Gen. James Grant Wilson, to be incorporated in a Memorial Edition of Mr. Bryant's *Library of Poetry and Song*; the second volume of Bryant's *Popular History of the United States*; and *American Colleges: their Students and their Work*, by C. F. Thwing.

MESSRS. MACMILLAN have issued *The Selected Poems of Matthew Arnold*, as a volume of their "Golden Treasury Series." Beside the lyrics and sonnets, this selection includes longer poems, such as "Sohrab and Rustum," "The Scholar-Gipsy" and "Thyrsis," and "Rugby Chapel." By this last addition to the "Golden Treasury Series," the poet and the public are equal gainers.

MESSRS. LEROUX have just published, in their "Bibliothèque Orientale Elzévirienne," *La Poésie en Perse*, by C. Barbier de Meynard; *Galatée*, a Greek prose drama by S. N. Basiladias, translated, &c., by Baron d'Estournelles de Constant; *Mille et un proverbes turcs*, collected, &c., by J. A. Decourdemanche; *Malavika et Agnimitra*, drame Sanscrit de Kalidasa, translated by Ph. Ed. Foucaux; *Le Chevalier Jean, conte magyar*, by Petöfi, translated, &c., by A. Dozon; *Guillaume de Rubrouck, ambassadeur de Saint Louis en Orient: Récit de son Voyage*, translated by Louis

de Backer; and *Contes et Légendes de l'Inde ancienne*, by Mary Summer, translated by Ph. Ed. Foucaux.

THE death is reported of M. Jules Barni, at the age of sixty. He emigrated to Switzerland after the *coup d'état* of December 2, when he was professor of philosophy at Rouen, and in 1861 was appointed to a professorship of philosophy and history in the Academy of Geneva. After the fall of the Empire he returned to his native land. He translated and annotated Kant and Fichte, and was one of the most zealous contributors to the *Liberté de Penser*, a review which appeared during the Republic of 1848. Many of his "Lectures" afterwards appeared in book-form. Three years ago he issued *Les Moralistes Français au XVIII^e Siècle*. His *Histoire des Idées morales et politiques en France au XVIII^e Siècle*, two volumes of which appeared in 1866, remained unfinished.

THE historical study of the German language has sustained a heavy loss by the death of Carl Fr. L. Weigand, who died last month at Giessen, where he was professor in the University, at the advanced age of seventy-four. It was he who, after the death of J. Grimm, took upon himself, conjointly with R. Hildebrand, the task of continuing Grimm's *German Dictionary*, but he was not destined to see the completion of this colossal work, upon which he was busily engaged up to his death. Of his numerous other contributions to the history of the German language and literature, his excellent *Wörterbuch* (the fourth edition appeared in 1873-76) is perhaps the most important. The loss of such an indefatigable worker as Weigand greatly diminishes the chances of a speedy completion of Grimm's *Dictionary*, although several eminent philologists have successively been added to the original number of collaborators. Quite recently Prof. Lesser, whose large and excellent *Dictionary of Middle High German* is now nearly finished, has declared himself ready to become joint editor of Grimm's *Dictionary* when the last part of his own work is out.

THE *Athenaeum Belge* records the death, on May 16, of Camille Van Dessel, a young archaeologist of promise, who had published a volume of statistics and bibliography supplementary to Schayes' *La Belgique et les Pays-Bas avant et pendant la Domination romaine*, together with an archaeological map of Belgium to which an honourable mention was awarded at the Paris Geographical Congress of 1875.

THE Old French Text Society has in the press, beside the debate between the French and English Heralds on the comparative worth of France and England in 1540-50, edited by Prof. Paul Meyer, the works of Eustache Deschamps, the author of the sonnet to his friend Chaucer, edited by the Marquis de Queux de Saint-Hilaire; three poetical versions of the *Evangile de Nicodème*, and the metrical Life of Saint Giles (twelfth century), edited by Prof. Gaston Paris and Dr. A. Bos; and the *Voyage en Terre-sainte* of the Sieur d'Anglure, edited by MM. Bonnardot and Longnon. The Council have also resolved on the following publications: the *Livre d'Artus*, edited by M. Paulin Paris; the *chanson of Raoul de Cambrai*, edited by Prof. Paul Meyer; the *Roman de l'Escouffe* (possibly by the author of *Guillaume de Palerne*), edited by M. Michelant; a *Chronique Normande*, of the end of the fourteenth century, with a collection of pieces on Mont Saint-Michel of the same date, edited by M. Luce; a collection of all the "Farces, Soties, Cris, Monologues, et Sermons joyeux" of the early French stage, methodically arranged, edited by M. Montaignon. The society's *Miracles de la Vierge* will probably comprise six more volumes; the present of their generous treasurer, Baron J. de Rothschild, a reprint of the very rare early printed *Mistère du Viel Testament*, will form six or seven volumes; and all looks well for the triumphant success of the society which has made such a splendid start

at the instigation of Profs. Gaston Paris and Paul Meyer, the two leaders of French philology.

In a little 12mo book, entitled "*Names of the Justices of Peace in England and Wales as they stand in the Commission in their several Counties this Michaelmas Terme, 1650*," London: Printed for Thomas Walkley, 1650," among the magistrates for the North Riding of the county of York occurs the name of Isaac Newton. This cannot be Sir Isaac Newton, for he was born in 1642; nor can it be Isaac Newton of Woolsthorpe, his father, who died three months before his son's birth. There cannot be much doubt that Isaac Newton, the Justice of Peace, was the Isaac Newton of Ruswarpe, who is stated by Dugdale, in the *Yorkshire Visitation Book* of 1665, to have died "circa an. 1650." He left a son also called Isaac, who, we learn from the same authority (p. 67), was thirty-two years old at the time the visitation was taken. Isaac was never a common Christian name in England, and is certainly not met with more frequently in seventeenth-century documents than it is now. So far as we can call to mind, no connexion has been pointed out between the family of the Astronomer and that of the Yorkshire Justice. It can hardly be, however, that Isaac should have been an hereditary name with both, had there not been some tie between them. Our genealogists might employ themselves worse than by endeavouring to prove or disprove the connexion which this similarity in the baptismal name suggests.

THE place of honour in the *Theologisch Tijdschrift* for July is given to an elaborate article on an Old Testament subject, by the eminent dogmatic theologian, Dr. Scholten. Outside the circle of Dr. Scholten's pupils and friends the article will hardly awaken much interest, and the meagre result is that Isaiah liii. is a theodicy, with reference to the sufferings of the pious Israelites, the true servants of Yahveh, during the Babylonian exile. Could not this have been reached by a shorter road? Among the other articles is one by Dr. Kuenen on Dr. Immer's *Neutestamentliche Theologie* (already referred to in the ACADEMY), which is pronounced to be not indeed "epoch-making," but a valuable acquisition for theology; the book is gently blamed for the excessive caution of its criticism.

THE *Revista Contemporanea* of May 30 contains chiefly continuations of former articles. That of June 15 has a clever dramatic *jeu d'esprit* by J. Valera, in which the reader first laughs with the characters, and suddenly at the end finds the laugh turned against himself. In an essay by J. Sanchez de Toca on the causes of the Decadence of Spain, the Inquisition is defended on the ground that it was a political as well as a religious engine; the writer not seeing that it is this political action which made it so fatal to Spain. After this it is no defence to say that religious persecution existed also in England and in Germany, or to allege, as an excuse, the St. Bartholomew, dragonnades, and Revocation of the Edict of Nantes, which proved almost equally deadly to France by removing the chief factors which might have made liberty possible under the old Monarchy. Revilla analyses the valuable *Cartas politico-económicas* of the Conde de Campomanes with regard to the reigns of Carlos III. and IV. In these two numbers also commences a "Crónica de la Quincena," after the model of that of the *Revue des Deux-Mondes*.

WE learn that Dr. Hueffer has been made an associate of the "Felibrige," on account of his book on the Troubadours. This society was formed for the maintenance of the Provençal language, and numbers among its more important members Mistral, Gounod, Bonaparte Wyse, and the Emperor of Brazil, who has always taken a special interest in the movement. A like distinction has been conferred on Mr. Theo. Marzials for his setting of many of the favourite lyrics in

the Provençal—notably those of Aubanel and Bigot of Nîmes.

WE have received *Haverholme; or, the Apotheosis of Jingo*, by Edward Jenkins (Mullan); *Ally Sloper's Guide to the Paris Exhibition (Judy Office)*; *What is the Eternal Hope of Canon Farrar?* by J. Russell Endean (Kerby and Endean); *The Dramatic Unities*, by E. Simpson-Baikie, third edition (Trübner); *London Guide*, fourth edition (Stanford); *Butler's Analogy and Paley's Evidences*, edited by the Rev. F. G. Malleson, in the "Christian Knowledge Series" (Ward, Lock and Co.) *Sand and Shingle (Judy Office)*.

NOTES OF TRAVEL.

THE June number of the *Geographical Magazine* contains an article on "The Vilayet of the Islands of the White Sea," translated from the statistical and military notes of A. Ritter Zur Holle von Samo, formerly Austrian military attaché at Constantinople. The following facts about the island of Cyprus are of interest at the present time. Cyprus was formed into an independent *Mutesarriflik* in July 1870. The area of the island is 3,682 square miles; it is considerably larger than Crete, and the third island in size in the Mediterranean. The population is officially estimated at 144,000, of whom 100,000 are Christians, including a Maronite colony numbering 13,000 souls. The Christian clergy are said to exceed 1,700 persons. The administrative and military capital is Lefkotscha or Nikosia, in the centre of the island, with about 12,000 inhabitants. The chief commercial emporium and the residence of the European consuls is Larnaka, on the southern coast. In 1841 the revenue of the island amounted to 3,084,020 piastres, derived from the following sources:—(1) The *charaj*, or military tax on the *rayahs*; (2) the *miri*; (3) the *gunruk*; (4) dues on the salt-works; (5) tithes on silk and reserved lands. The beasts of burden employed are mules and camels. It is on record that the population has much decreased under Turkish rule. In 1571, when the Venetians were expelled from Cyprus, the number of villages was 860; by 1853 the number had fallen to 610, of which 89 were purely Turkish, 6 Maronite, and 515 mixed Turkish and Greek.

IN the current number of the *Missionary Herald* the Rev. Quintus W. Thomson gives an account of his recent explorations in the Cameroons country, West Africa, to which a brief allusion was made in the ACADEMY of January 12. Mr. Thomson's intention was to supplement his previous work in that region by going from Victoria by water into the comparatively unknown Mungo River, thus proving the connexion, and then to proceed up that river as far as it was navigable. On the present occasion, not being so hampered in regard to baggage as on his land journey, he was able to carry a sextant, &c., and obtaining daily observations for latitude, he has laid down the course of the Mungo River with considerable accuracy. When he had got some distance up the river, he was informed at one of the villages that he "could not get to the head of the water—that it went on and on without end;" and, further, that it would be impossible to "pass the stones; the water is cut by very many very large stones, over which it comes, and a canoe cannot pass the stones, so your boat can't." After several alarms owing to encountering elephants in the river, Mr. Thomson reached the spot alluded to, where he found a long cataract rushing over great boulders of rock; there were, in fact, several falls, the water running very rapidly over stones of immense size. It being the dry season, the bed of the river was not filled, and Mr. Thomson was able to make his way up on foot, and examine the course of the cataract, which he says is in about 4° 40' N. lat. In the rainy season he thinks "the sight must be exceedingly grand, and the force of the water something terrible." He could

find no road through the bush which extended down to the boulders, and he was eventually stopped by the fall, at the side of which rose a perpendicular rock.

IN the United States' House of Representatives on June 13, the Hon. Otho R. Singleton, of Mississippi, made some remarks of great interest respecting the survey under the direction of Dr. F. V. Hayden. The work was begun in 1867 on a small appropriation of 5,000 dols., which was increased year by year, until in 1873 it reached 95,000 dols. During the years 1873-5, with this appropriation, which has never been exceeded, the survey was brought into a state of thorough organisation, and the amount named, Mr. Singleton pointed out, was actually necessary to keep together the experienced scientific corps of the survey. In 1876-7 the amount was reduced by 50,000 dols., a step which, in his opinion, "nearly crippled its capacity for usefulness, and now it is proposed to cut down the appropriation still further;" this, he is quite right in saying, "is not true economy." In evidence of the great work done by the survey over which Dr. Hayden presides, it will be sufficient to state that it has published nine annual reports, containing 4,300 pages; nine miscellaneous publications with 2,400 pages; nine quarto volumes, which are standard works on various scientific subjects, containing 3,800 pages; and four volumes of *Bulletins* of 2,200 pages. In addition to these, thirty-one maps, beside the superb atlas of Colorado, have been issued.

IT is in contemplation to hold a "Congrès National de Géographie" in the Trocadero Palace at Paris during the month of August, at which will be assembled delegates from the various geographical societies of France and Algeria. The subjects proposed for consideration are classed under the following heads:—(1) Moyens de contribuer à l'avancement et à la diffusion des connaissances géographiques; (2) Moyens de propager en France les goûts des excursions et des voyages; (3) Moyens d'encourager, de contrôler, et de diriger les explorations entreprises par les voyageurs Français; (4) Moyens d'éclairer l'émigration Française et le commerce Français; (5) Moyens d'organiser en France les sociétés de géographie. Under the first heading the Congress will consider the very necessary question of laying down rules for French geographical orthography, and the possibility of organising yearly geographical exhibitions in those towns which possess geographical societies. Under the third heading the Congress will deliberate on the advisability of establishing at Paris a "Comité des Voyages," which shall be charged with the duty of reporting to the French geographical societies on the "projets de voyage" brought before them, and the qualifications of the travellers submitting them.

A GENERAL assembly of the Vogesen-Klub has lately been held at Baar in Elsass. It has a similar aim to that of the thriving Schwarzwald-Verein—to extend a knowledge of the almost unknown mountains and valleys of the Vogesen, both historically and scientifically, to increase their accessibility, and to encourage tourists to visit this noble and almost virgin district. The first aim of the society has been cared for by public lectures, which have been delivered in many towns during the past winter, and also by the society's printed *Mittheilungen*, of which six parts have been issued. The great task of laying down new roads is of course beyond the compass of the club, but it is taking pains to dot the country with a useful series of sign-posts. There is, of course, much to be done before the Vogesenwald can attain to the same level as its neighbour range of the Schwarzwald on the opposite side of the great Rhine valley. Besides, in spite of the many points of similarity between the two ranges, the tourist must for a long while to come be prepared to miss the conveniences which are within easy reach in every district of the Schwarzwald, in the

shape of cleanly and comfortable inns, which are steadily improving from year to year. In the Vogesen, one may still come upon the genuine primitive mountain-forests, in whose valleys a rich industrial activity has been developed, of which Mr. Anthony Trollope must have obtained a passing glimpse before writing his *Golden Lion of Grandpère*, such as the Leber-Münsterthal and the Amarinthal. After four or five hours of climbing and wandering, one comes upon a lonely forest-house, and often in the summer only to find it closed. The principal hindrance in the way of the tourist, however, is the want of good maps; even the maps of the French General Staff are quite insufficient, while the ordinary tourist handbooks almost invariably bear the stamp of hasty and superficial compilation, and slavishly follow all the errors of the antiquated sources from which they are drawn. The Vogesen-Klub was founded by the new German immigrants at the end of the year 1872. Its headquarters are in Strassburg, and it already has sections in no less than fifteen towns, from Thann to Metz. The total membership has almost reached the number of 1,100. The Section Baar is the most energetic: it numbers 250 members, most of whom belong to old Alsatian families. It has already completed about twenty kilomètres of new foot-ways, and has erected 130 sign-posts in its own district, enabling the tourist to reach some of the most splendid points of view without guide or chart. Next year's assembly is to meet in Schlettstadt.

MAGAZINES AND REVIEWS.

THE *Fortnightly*, this month, is full of good writing, though some of the best articles—such as the editor's on "Lancashire"—are beyond the scope of this notice. Mr. Matthew Arnold, though he has collected and published his *Last Essays on Church and Religion*, finds himself irresistibly drawn to religion again in thinking over the Irish question and the Irish claim for a Catholic University. His paper called "Irish Catholicism and British Liberalism" is a development of ideas long since and more than once thrown out by him, notably in the preface to the second edition of his book on German Schools. Readers of that preface, as indeed of any of Mr. Arnold's social or religious writings, will be prepared for the line of argument taken up in this article, which may be thus summarised:—Irish Catholicism is Ultramontane, priest-governed, superstitious, hostile to England. This is because Irish Catholics have no public education beyond the elementary schools. This, again, is because the British middle class is inveterately prejudiced against "endowing Catholicism in any shape or form; . . . against being made, by the force of the tax-gatherer, parties to a lie, and a heathenish superstition." But Catholicism is not that in its essence, nor are all the influences of truth and nature against it: Catholicism has, besides its rigidity of forms and its sacerdotalism, something else—

"the curative power of the word, character, and influence of Jesus, and the beauty, the richness, the poetry, the infinite charm for the imagination of its own age-long growth, proceeding as we have seen—unconscious, popular, profoundly rooted, all-enveloping."

The moral of it all is, let the Irish have their Catholic University with proper guarantees—i.e., with the appointment of professors vested, not in the bishops, but in a responsible Minister. By what fine ironies Mr. Arnold tries to bring home to the Puritan middle class the desirability of this we will not say for fear of spoiling their edge. Let readers who have a pleasant memory of *Culture and Anarchy* turn to the article itself. Mr. Grant Duff, in the pages that follow, continues his stirring account of Señor Castelar, whom he characterises as "one of the most gifted, purest-minded, and interesting of contemporary politicians." The article is largely made up of

translated extracts from Castelar's too voluminous writings—from his novels, his *nine-volume* history of Republican institutions, and from his truly wonderful speeches. What the politician will perhaps most admire in Castelar is his open-mindedness and his eagerness to make himself acquainted with affairs; but what strikes an outsider most is what strikes all his hearers—the astonishing power of speech which he possesses, his breadth of view, his mastery of arrangement, his flashes of poetry of a kind more vivid than almost any contemporary speaker can show. Mr. J. A. Symonds has a pleasing and grateful paper on "Davos in Winter," in which the details of his own experience of the "mountain cure" are set forth in a way to make all *poitrinaires* set off for the Grisons by the next train. Mr. Saintsbury, in his tour among the French novelists of our day, has at last arrived at the one who has perhaps the most influential circle of admirers of any of them, Octave Feuillet. For praise he selects *Julie de Tréceur* and *La petite Comtesse*; for analysis, the former of these and the *Roman d'un jeune Homme pauvre*. The pages in which Mr. Saintsbury sums up his view of Feuillet's powers and their limits seem to us among the best pieces of his work; none the less so because the pedestal on which they would fix M. Feuillet is comparatively a low one:—

"His power of observation, his knowledge of what would interest his readers, his theory of the principles that ought to guide life, and his mastery of the art of writing books, are all good, but each seems to trip up the other. He tries to make his heroines fascinatingly sinful and at the same time improvingly moral. The result is that they do not fascinate and that they do not edify us. The term *honnête femme* is always on his lips when he is describing their temptations. But as one of his French critics remarks with admirable bluntness, 'une honnête femme n'a pas de ces tentations.' So also it is with his heroes. They stand shivering upon the bank, hesitating between the 'I dare not' of their honour and the 'I would' of their inclination, until when, as they always do at length, they take the plunge, we have no feeling left for them but rather wearied contempt."

THE *Nineteenth Century* has articles that no doubt interest a large number of readers, but we cannot claim to be of the number interested. The best—leaving out of sight the still other "Symposium" and the temperate rejoinder of Dr. Adler in favour of the character of Jews—seem to us to be Mr. Edmund Gurney's elaborate paper (the first of a series) on Music; and Mr. W. J. Thoms's discussion of the genuineness of the supposed Will of Peter the Great—genuineness in which Mr. Thoms believes. Mr. Gurney's paper is to be properly judged only by experts, but its "central idea" is stated simply enough—viz. that the emotions caused by music are independent and isolated. Whether this is demonstrable or not, many people who are irritated by the fantastic language of some modern musicians will thank Mr. Gurney for his denunciation of the attempt to find a verbal and logical meaning in all music, "to catch echoes of the visible [and thinkable] world in all we hear." Mr. Gurney tells a story of a dispute between a master and a pupil as to whether a particular modulation in a sonata of Mozart meant "but" or "if." The story is really credible when we remember what Mr. Dannreuther has lately been saying about the "meaning" of Beethoven's "instrumental poems."

THE *Contemporary*, if it were not for the small-print articles and for, perhaps, two of the larger papers (those by Prof. Green and Mr. Cyples), would have to be called feeble. Dr. James Donaldson, for example, has nothing that is in any sense new to say in his paper on the Position of Women in Ancient Greece, nor is "Æonian Metempsychosis" a very winning theme. Mr. Cyples, however, whom we do not remember to have met before, has a really interesting review of Dr. Johnson's mind and work, in the paper which he ingeniously calls "Johnson without Boswell." It is a commonplace to say

that of the most prominent literary figure of the eighteenth century the world of to-day knows nothing except what Boswell has told them. Mr. Cyples is following a right method in, so to speak, flinging Boswell overboard, and going straight to the *Rambler* and the *Idler* to seek for the real Johnson there.

THE *Theological Review* opens with an article by Mr. Russell Martineau on Dr. Kalisch's *Book of Balaam*, assenting to his excision of the story of the ass, but assigning the composition of the prophecies to a much later date than he—the age of Jeroboam II. Mr. Martineau does not attempt to account for the marked contrast of their tone with that of the undoubted prophecies of that time. There is a good article—but with too much obtrusion of the writer's personality—on "The Oxford University Commission," or rather on the present tone and circumstances of the university generally.

THE COPYRIGHT REPORT.

II.

DRAMATIC authors and musical composers may well take alarm on learning that in the opinion, not only of the Commission collectively, but individually of so high an authority as Sir James Stephen, their most valuable rights might be entirely forfeited by publishing a play or piece of music before it is publicly performed. The words of Sir James Stephen in his Digest, printed in the Appendix, are:—"A dramatic piece or musical composition published as a book may (it seems probable) be publicly represented without the consent of the author or his assigns;" and the Report—referring to this passage—observes:—"There is a further question whether the performing copyright can be gained at all if the piece is printed and published as a book before being publicly performed." If this danger really existed, the suggestion of a learned judge that novelists might secure the sole right of dramatisation by merely converting their novels into plays and publishing them in advance of the works on which they are founded, would necessarily fall to the ground; and it would be competent now to any manager to produce—say Mr. Tennyson's *Harold and Queen Mary*, or Lord Lytton's *Walpole*, or Sir Henry Taylor's *Philip Van Artevelde*—without the consent of the authors or their representatives, and with any sort of modifications which might be considered likely to render those productions more acceptable to pit or gallery. That an oversight so unjust to authors ought to be repaired, as the Commission suggests, is clear; but the truth is, that there is no such oversight. Sir James Stephen confesses that the only authority that he has been able to find on this point is the case of *Murray v. Elliston*, which refers to the unauthorised performance of Lord Byron's tragedy *Marino Faliero*. This case, however, was antecedent to the passing of the Dramatic Copyright Act, and has little bearing on the present state of the law. By that Act, passed in 1833—the provisions of which have merely been extended by the later Copyright Act—not only plays in manuscript, but any piece "printed and published within ten years of the passing of this Act by the author thereof or his assignee, or which shall hereafter be so printed and published," is fully secured, the sole right of performance being thereby vested in the author, or any persons to whom he may have assigned this right in writing.

The slovenly and unscientific character of our copyright laws is, however, nowhere more strikingly exhibited than in the case of music and the drama. As I have already observed, the limitation of the term of copyright has precisely the same object as the limitation of the term of patents—namely, that of securing to the public the free enjoyment of the works protected after a period deemed sufficient to encourage intellectual exertion; and if this object be, in the case of

books, plays, and music, of no importance, the old dispute between the advocates of a limited term and the enthusiasts for author's rights who contend for copyright in perpetuity, is but an idle form. Our legislature, however, clearly assumes that the public is the reversioner in the case of literary property; yet it takes scarcely any precautions to that end. The right of performance, for example, begins to run from the moment at which a play is acted or a piece of music is played in public. After forty-two years from that time, if the author has then been dead seven years, the play, opera, or song, is free to the whole world. But what if the author or composer has never printed and published his work? In that case it appears that his copyright, as distinguished from his sole right of performance, is perpetual; so that while the right to perform would be thrown open, no one would be able to obtain a copy of the work without his consent. There would not even be a copy to be seen at Stationers' Hall, for while under the Patent Laws full disclosure and complete technical explanations and directions are conditions so absolute that the patent rights are forfeited by the slightest insufficiency in these respects, the Copyright Act expressly provides that in the case of unpublished plays and music it shall be sufficient to register the title, the author's and proprietor's names, and the time and place of first representation. The adoption of the suggestions of the report would at least put an end to anomalies of this kind, by placing registration of literary, dramatic, artistic, and musical copyright for the first time upon a thoroughly systematic and efficient footing.

The proposal of the Commission to modify the law which practically forbids an English author to publish a book or produce a play abroad, or contribute an article to a foreign review or other periodical, under the penalty of loss of his rights, seems to violate no principle which is worth maintaining. The hardship of the law and the ingenious devices by which it has been sought to evade it are notorious. Upon the dramatist it is peculiarly hard. For him America and England are really one market; but he is, in mercantile phrase, at liberty to export his productions only on the condition that they shall first have been performed on the English stage. In these days of long "runs" it is quite possible that the only theatres in England able and willing to give an efficient representation of his piece might have no opening for it for two or three years. If he was able to produce it here at once he would have no motive for not doing so; for the play would be in America neither better nor worse because it had been already performed where American audiences have had no opportunity of seeing it. Why, then, it might be asked, should the English dramatist be limited in the first instance to dealings with English managers? In like manner, why should not an English author be allowed to contribute to the *North American Review*, the *Atlantic Monthly*, or *Harper's Weekly*, without danger to his home copyright? That an author should, at least for his lifetime, have a property in the productions of his own pen is a principle generally conceded; nevertheless Charles Dickens, for an example, was deprived of his right to one of his stories simply because he had first contributed it to an American paper. And, in like manner, Thackeray was powerless to prevent an unauthorised reprint of his *Paris Sketch-Book*, because that work consisted of letters originally contributed by him to a periodical called *The Corsair*—if I remember rightly—and published in the United States. The origin of this modified form of prohibition will probably be found in doctrines of political economy long since given up in all other cases. There seems to have been a notion in the minds of our judges and law-makers that it is important in the interests of British industry to secure what the Americans call the book manufacture to our own people; and this principle is extended for the benefit of our managers, who are invested by law

with a sort of right of pre-emption clearly tending to deprive the author of the benefit of those principles of commercial liberty which, among us, are supposed to be firmly established. The hardship is the more striking from the fact that American authors, suffering under no such restriction, are enabled to produce their works in England without any risk; and are even able to obtain copyright in both countries by a temporary residence in any part of the British dominions, Canada included. A more common plea for the present state of the law in this respect—namely, that it is expedient to secure the publication of good works in this country for the sake of English readers—may be dismissed as of little value in these days of international communication. Intellectual works for which there is a demand in England will certainly be produced in England without any unnecessary delay. The new privileges which it is proposed to confer on English authors ought, however, to be accompanied by more protections against abuse than the report proposes. What is to be protected ought to be clearly made known. American publishers and magazine proprietors should not be allowed to lay pitfalls by declining to disclose the nationality of authors or contributors. It is common even now to insert in an American magazine an anonymous article by an English author; or even a passage by an anonymous English author in an American book, article, or translation for the sake of "protecting copyright." So long as it is not thought expedient to confer copyright on American authors in this country without reciprocal conditions, it is clear that practices of this kind ought not to be encouraged.

It is a curious circumstance that while the report thus tends to negative the importance hitherto attached to first publication in this country, it proposes, on the other hand, to create rights of enormous magnitude which are to be based upon no other principle. Though it is, no doubt, possible to cite some mere *obiter dictum* of our judges favouring the view that an alien author may acquire copyright in Great Britain by merely producing his book, play, piece of music, or other work, here, it has been reserved for the Commission to propose that it should be expressly enacted that any foreigner may acquire English copyright by this means, without being domiciled in any part of the British dominions. If this proposal should be adopted, it is easy to see that practically every American author whose works are worth producing here will be able to obtain a double copyright on the easiest possible terms, because such prior publication abroad would not under the American law affect his rights at home. It is difficult to understand how an offer of reciprocity can any longer be expected to have weight in negotiations for a copyright convention with America when rights of this one-sided kind shall have already been unconditionally conferred.

The recommendation of the Commission that writers of narrative fiction should have the sole right of dramatising their works is objected to by Sir James Stephen, who in this matter, and also in the kindred matter of copyright in pictures and statues, dissents from the report. Novelists, however, may be congratulated on the fact that he does not urge the objections they have so long been accustomed to hear, based on the assumed insurmountable difficulty of determining whether a play has been manufactured out of a novel or not. The evidence, in fact, shows that no such practical difficulty is found in countries where this right is already conferred on authors. It may be added that no such difficulty has been experienced here, when, owing to the unauthorised printing and publishing of the dramatised story, the very issue deemed insurmountable has actually been submitted to an English tribunal. Sir James Stephen, however, regards such proposals as "founded on a mistaken view of the principle on which the law of copyright ought to be based," because, as he considers, "they assume that the author of a work of art ought to be con-

sidered to have a right to every advantage which can possibly be derived from that work of art, even indirectly, and by the exercise of independent ability." In like manner he "does not approve of copyright in pictures and statues," because "a picture or statue has a value of its own which is not affected by its being copied, and copies of it are themselves works of art of various degrees of merit." The question, however, must, after all, resolve itself into that of adequate encouragement to authorship by securing to authors pecuniary profit and fair and considerate treatment in respect of their productions. In a like grudging spirit it might be urged that, first editions having a value in themselves which is not affected by the issue of popular cheap reprints, the author should have no right to prevent such popular reprints after what may be called the circulating library period of a book's existence. But it is obvious that the tendency of this would be to deprive the author *pro tanto* of the motive for producing works of enduring interest; since it is only the most successful works which attain the honours of a cheap reprint. In like manner it is only the really popular novel which the playwright, as a rule, cares to dramatise; in fact it is its popularity which suggests the dramatisation and so often renders the piece a profitable venture. It seems, therefore, both just and expedient to protect the novelist against the injury, annoyance, and loss of profit of which Charles Dickens so often and so bitterly complained, arising from the predatory habits of playwrights who "with forced fingers rude" were accustomed to seize upon his works and convert them into dramas even before the appearance of a final monthly part. To the plea that the playwright, like the copyist, may have "exercised independent ability," it seems to be a sufficient answer that "independent ability," being a rare and valuable qualification, would place the playwright at an advantage in bargaining with the original author, which in ordinary circumstances must suffice to secure to such ability its just reward. For the sake of his own reputation, as well as of the chances of a successful result, Mr. Dickens would in all probability have taken care not to grant his licence to any dramatist without "independent ability;" but there is no reason for supposing that he would have been able to adjust the bargain without taking the value of such special qualification into account. On the whole, it seems probable that the proposed change would tend to the benefit of all parties, playgoers included, with the exception perhaps of the hack playwright and his unscrupulous employer.

The suggestion that lecturers should be relieved from the humiliating condition of giving notice in writing to two justices of the peace residing within five miles of the lecture-room seems fair and just in these days when lectures so often take the form of substantial literary compositions; though mere newspaper reports are properly excepted. It would clearly have been a great hardship upon Thackeray to have lost his rights over his famous lectures on the Humourists merely because he had on some occasion forgotten to warn the local justices of the peace of the presence of a person among them presumptively not incapable of seditious, slanderous, or irreligious utterances. Mere political speeches and addresses, however, delivered in or out of Parliament, will of course remain unprotected; nor perhaps should a member of Parliament, notwithstanding Lord Macaulay's impassioned appeal against the proceedings of Mr. Vizetelly, be encouraged in any form to regard himself as invested with the right of suppressing such speeches, even in favour of his own private version of what he had said, or wished he had said, or desired it to be thought that he had said. So much the public interest seems to require; but it is consolatory to consider that the higher authority which speeches reprinted by a distinguished statesman under his own eye or under that of a chosen editor must inevitably possess would be likely to obtain its due reward from the

natural preference of the public for the authorised edition.

With regard to newspapers the report merely suggests that the doubt which hangs over the question of copyright in such publications should be remedied by defining what parts of a newspaper may be considered copyright. This, however, appears to miss the point of the difficulty, which chiefly concerns registration. That mere news is not protected is well known, though in the Australian colonies an attempt has been made to secure costly telegrams against the mere copyists whose piracy tends necessarily to paralyse and discourage a kind of enterprise highly beneficial to the public in those countries. Mere news, however, is as much unprotected in books as in newspapers; nor does it appear that any attempt at definition would afford much aid to a jury or a judge in making a distinction which is already perfectly well understood, though possibly in extreme cases difficult of application. The case of a novel running through a weekly or daily journal would at least present no difficulty. There seems also no reason why reviews, or even leading articles—which are substantially literary essays—should be open to be collected and reprinted by anyone who chooses. It is by no means certain that they are so unprotected; but it would be a gain to set this question at rest by express enactment.

The general tendency of the minor changes suggested in literary copyright and the right of public performance; and the nature of the proposed improvements in the law affecting sculpture, paintings, photographs, and engravings may be inferred from the examples already referred to. The great object of the report is to secure uniformity, simplicity, exact limitation, clear definition, and ready ascertainment of rights; and to provide easy and effectual remedies for infringement. If the copyright laws are justifiable—as they must be presumed to be—in the interest not only of authors, but of the public also, all these objects must be desirable in like relations. As regards international copyright, the Commission propose to put an end to some vexatious formalities of little practical value, their most important suggestion being that the right of translation should exist absolutely for three years, and if exercised within that time should, altogether, endure for ten years instead of five years, as at present. This applies also to the right of representation of plays; but it should be borne in mind that such privileges are only granted to foreign nations on reciprocal terms. I venture to think that the public would not be losers by the proposed changes; for it is hardly to be expected that careful translations of valuable works will be made while so brief a protection is afforded. This scant encouragement may perhaps explain why Victor Hugo's *Les Misérables*, the greatest romance of modern times, is represented in English only by the miserably inadequate version which bears the name, but exhibits no trace of the ability, of the late Sir Lascelles Wrixall.

These observations have already extended to so great a length, that I am compelled to ask leave to reserve for another paper the questions of colonial copyright, and of the prospects of a copyright convention with the United States, on both which important subjects the report, but more especially the published evidence, contains a great deal that is valuable and suggestive.

MOY THOMAS.

PEKING LETTER.

Peking: April 10, 1878.

A great disaster has just befallen us in the loss of Mr. W. F. Mayers, Chinese Secretary to the British Legation. A few weeks ago he was in perfect health and working hard, as he had always been accustomed to do: his zeal in study was remarkable. He combined as a scholar the eagerness of twenty-five with the ripe maturity of

fifty. As an investigator he was laborious and successful, and he was fond of making original researches. He had worked specially among the writers of the Han, Sung and Ming dynasties, and quite recently had turned his attention to the grammar of the Korean language.

The fruits of his study of Han writers and miscellaneous Chinese literature, in the department of biography and mythology, are to be found in his *Chinese Reader's Manual*. Had he lived to prepare a second edition, he would have greatly extended it. It is a book of very high value, but is too brief. It is the result of immense reading in Chinese literature, and very little indeed of it is derived from the works of other foreign students of Chinese. He omitted Buddhist biography, because that was embraced in Eitel's *Handbook*: this he would have included in a second edition. His study of authors who wrote during the Sung and Ming dynasties was turned to good account in his examinations into the early use of gunpowder by the Chinese, and, more recently, of the loadstone in navigation. It was at my request that he entered on enquiries into the history of the loadstone. I had myself found in a relation of a voyage to the Corea from Ningpo, in A.D. 1122, a distinct statement of the use of the magnet in guiding vessels at sea. This appears to be by far the oldest example of the employment of the mariner's compass which has been as yet brought to light in any country. On mentioning to Mr. Mayers the anxiety I felt to obtain his aid in these researches, he very heartily gave his help, and soon found proof that not only has the loadstone of Tsze chow in the metropolitan province been used in making the compass, as was well known, but that the province of Fukien has also furnished magnetic stone, which under the Ming dynasty was used in navigation. The magnetic compass in China was first used by professors of the Feng shui or "wind and water" superstition, which we English usually call geomancy. Mr. Mayers found in a record by Shen Kwa, about A.D. 1080, some observations made by him in the variation of the needle. He noticed that the needle pointed persistently to *ping wei*. Now *ping wei* is that one of the twenty-four points of the Chinese compass which is placed fifteen degrees east of south.

Shen Kwa is the earliest Chinese author who speaks of the properties of the magnet independently of the Feng shui superstition. Mr. Mayers did good service by bringing this author into the light. I had hoped to obtain his help in some other enquiries which are much needed. The connexion between Babylonian and Chinese astrology probably dates from one of the pre-Christian centuries; to what extent it existed and in what century is at present unknown. That the Han-dynasty astrology of the Chinese can be of native origin is in the highest degree unlikely, since it sprang into full luxuriance soon after the time of the great Chinese moral philosophers, and it is utterly incompatible with the clear ethical thinking of Confucius and Mencius. Had Mr. Mayers lived he would probably have rendered substantial help in investigating how far and when Babylonian superstitions, mixed with some scientific light, found their way into works of authors of the Han dynasty. His chronological tables are extremely useful to students; so also is his book, just published, on the Chinese Government, consisting of a collection of official titles, with explanations more or less detailed as they seem to be important. This book, a work of 158 pages, meets a want that has been long felt. Prof. Julien, studying in Paris, used to complain in his correspondence with me of the difficulty he found in translating Chinese official titles. Mr. Mayers has collected and explained a large body of titles chiefly found in the Book of Statutes of this dynasty. The work is rather modern than archaeological, but it will be found indispensable as a record of more than six hundred titles now in use in the Chinese

Government. In the *Journal* of the Asiatic Society of London may be seen an elaborate paper by Mr. Mayers on the Lama hierarchy of Tibet. In *Notes and Queries*, formerly published at Hong-kong, and in the *China Review*, still published there, there have appeared numerous articles, long and short, by Mr. Mayers. They range over a period of literary activity embracing now about fourteen years. He died of typhus fever at the early age of thirty-eight. He has left ready for publication a Korean Grammar. This will be received with interest by philologists, because it is, so far as is known, the only grammar of the language in existence. During the last two years he had studied this subject with enthusiasm, having a great natural aptitude for the acquisition of languages, and a decided fondness for researches in untrodden ground. The loss to the English Government service in China seems irreparable. The remark is heard on all hands that there is no one to fill his place.

Before the great Encyclopædia, consisting of 5,020 volumes, lately bought by Mr. Mayers for the British Museum for 1,500*l.*, left Peking, I had through his kindness an opportunity of consulting its pages. I looked over the section on written symbols. It contained several complete works on the Chinese characters. The *Shwo wen* was among them. One work divided the Chinese characters into twenty-five classes, according to the principle of formation discoverable in the characters. The number of characters an account of whose formation was given was 24,570. A work on foreign writing described the Japanese, Loo-choo, Arabic, and some other kinds of writing known in the Chinese empire. The authorities cited were arranged chronologically, and would enable the student to obtain the views of ancient and modern authors on the subject of his enquiries down to the close of the Ming dynasty. A small book has been lately published on foreign geography and politics which has excited no little attention. It is called *Ying hai lun*, "Discourse on the Ocean." By this is meant a political discourse on foreign countries and their international relations. It is written by a native of Hunan province, who is therefore likely to be well known to the Chinese Ambassador in England, who also belongs to that province. The tone of the book is both pro-foreign and anti-foreign. It tries to be thoroughly patriotic, but fails to give, on several points, correct views. It is surmised that the Minister to England himself had a hand in its preparation. His influence in the book can be only partial; the prevailing feeling in it is less liberal towards Western countries than it would be if he were the chief writer.

The improved knowledge of the outer world shown in Western Chinese books on geography is, in this book, traced to the Jesuit missionaries in China, among whom is mentioned, together with Ricci, Diaz, Schaal, and Verbiest, our renowned countryman Sir Isaac Newton. This is through carelessness on the part of the writer. He has heard of Newton as a great mathematician, and took for granted, without further enquiry, that he was a Jesuit. Till the latter half of the eighteenth century, the Jesuit mathematicians in China did not teach the diurnal and annual revolutions of the earth, but they had a secret admiration for both Copernicus and Newton; they mention them in their accounts of the progress of mathematics, without stating that they taught doctrines subversive of the old Roman Catholic belief in the system of the universe. Hence this ludicrous error. In the account of the embassies to China from foreign countries, unpleasant circumstances are judiciously omitted, and the imperial grace awarded to the envoys is carefully chronicled. The opium war is lightly touched upon, and the improvement in foreign relations arising from the audience of 1873 is particularly pointed out.

In mentioning the visit of the Prince of Wales to India, the probability of the British Court being transferred permanently to that country is hinted at by the author as a probable event.

The credit is given to the French of being the best makers of military weapons in the world. The unhappy consul for France who was killed at the Tientsin massacre is described as a follower of the Catholic religion without allusion to his official character.

Some wonder is expressed that Marshal MacMahon, who had not died as was his duty when he was defeated, nor succeeded in rescuing his sovereign when in captivity, should have been chosen to follow him in the government of the country.

The description of the religion of Europe is very incorrect. Jesus is said to have been born at Rome. The Apostle Paul is made to be the founder of the Greek Church at an interval of several centuries after Jesus. In the regeneration of Italian politics Cavour is omitted, and credit is given to Ricasoli as if he had done what was done by Cavour.

There are many things in this book to which a foreigner will object, notably the special pleading it contains on behalf of China. Her claim to priority over the West in scientific discovery is here unconditionally made. It is not considered the proper thing for a Chinese author to praise the Europeans for their discoveries and inventions. It is regarded as patriotic to say that ancient knowledge possessed by Chinese sages leaked out, and was preserved by the Western men, who developed the Chinese germ into the full-grown science of to-day. I am told by my Chinese friends that when this is said it is not because it is believed. It is a concession to the reader's patriotic pride. It is a diplomatic contrivance to gain the confidence of the reading public. A great desire is felt to keep up among the youth of the country a strong confidence in the literary, scientific, military and political superiority of China over all other nations. If the people lost this confidence in themselves the country would soon go to ruin. This is the reason why in new works foreigners are not allowed to carry away the honour of superior refinement or more profound knowledge, though at the same time care is taken to omit the offensive title of barbarians or devils, which used to be applied to them.

It is much to be desired that the Chinese Ambassador to England should, on his return to his country, teach a better method and risk for the sake of truth the great unpopularity to which he would be subjected for daring to represent things as they are.

JOSEPH EDKINS.

SELECTED BOOKS.

General Literature.

- ALCOCK, Sir Rutherford. Art and Art Industries in Japan. Virtue. 15s.
- BASTIAN, A. Die Culturländer d. alten America. 1. u. 2. Bd. Berlin: Weidmann. 40 M.
- BONWICK, J. Egyptian Belief and Modern Thought. C. Kegan Paul & Co. 10s. 6d.
- DIETRICH, R. Kant u. Rousseau. Tübingen: Laupp. 4 M.
- HILL, G. B. Dr. Johnson; his Friends and his Critics. Smith, Elder & Co. 8s.
- JAENNICKE, F. Marken u. Monogramme auf Fayence, Porzellan, Steinzeug u. sonstigen keramischen Erzeugnissen. Stuttgart: Neff. 9 M.
- MILTON'S Poetical Works, with Notes, &c., by J. Bradshaw. Allen. 12s. 6d.
- OLIPHANT, Mrs. The Primrose Path. Hurst & Blackett. 31s. 6d.
- PSALTERIUM AUREUM, das v. Sanct Gallen. Ein Beitrag zur Geschichte der karoling. Miniaturmalerei. Mit Text v. J. R. Rahn. St. Gallen: Huber. 20 M.
- SAND, George. Questions d'art et de littérature. Paris: Calmann Lévy. 3 fr. 50 c.
- SCHAEFFLE, A. E. F. Bau u. Leben d. sozialen Körpers. 3. Bd. 1. Hälfte. Tübingen: Laupp. 10 M.
- SILVESTRE, T. Les artistes français. Paris: Charpentier. 3 fr. 50 c.

History.

- CALENDAR of Home Office Papers. Vol. I. 1760-1765. Ed. J. Remington. Longmans. 15s.
- FREDÉRIC II. et Voltaire. Paris: Douniol. 3 fr. 50 c.
- LE FAURE, A. Histoire de la guerre d'Orient (1877). Paris: Garnier Frères.

Physical Science.

- KAMIENSKI, F. Vergleichende Anatomie der Primulaceen. Halle: Schmidt. 12 M.

Philology.

DARMESTETER, A. De Floovante, vetustiore Gallico poemate, et de Marovingio Cyclo. Paris: Vieweg.

PARIS, G. Deux rédactions du roman des Sept Sages de Rome. Paris: F. Didot.

CORRESPONDENCE.

DEGREES IN MUSIC AT THE UNIVERSITY OF LONDON.

London: July 8, 1878.

Some of your musical readers may be interested in learning that the conditions of Graduation in Music in the University of London, so ably treated by your musical critic in a recent article, were not put forth without protest, made while there was yet time to modify them. The following letter was addressed in August last to Dr. William Pole, F.R.S., to whom the subject had been referred by the University authorities, and who was good enough to consult me in reference to it. The letter was laid before these authorities and, I am told, fully considered by them; but as we now find, without exercising any influence on their course of proceeding.

JOHN HULLAH.

"Grosvenor Mansions, Victoria Street, S.W.: August 8, 1877.

"My dear Dr. Pole—

"I have read your 'Proposed Regulations relative to Degrees in Music' with great attention. On those which have reference to musical art, or more properly the science of musical art, so far as they go, I have no comment to make. They have evidently been well considered, and the results of your consideration come out as it might have been expected they would. I shall ask you presently to consider the propriety of widening their scope; but before doing this I have a strong protest to make against your proposed 'First Examinations' both for the Bachelor's and for the Doctor's degree.

"Music is a fine art, and of every fine art there is a science. In what this particular science of musical art consists it is needless for me to stop to tell you. But it is not needless to name one subject or science which, though seeming (to men of science who are not musicians) to belong to it, is practically altogether outside of it—the science of acoustics. You know me well enough to render it unnecessary that I should protest against being supposed to undervalue a knowledge of acoustics, or, indeed, any kind of knowledge whatever. All knowledge is valuable and venerable. That a musician should make acoustics a subject of study is laudable, as would be his making astronomy. But the former has, so far, had no more practical bearing on what musicians call music than the latter; and I am unable to see that you have any more right to demand of a musical candidate an acquaintance with the one than with the other. Can you name a single great composer, from Josquin Despres to Sterndale Bennett, who could have passed your 'first examinations'? Would he have been a better 'musician' if he could have done so? Acoustics seem to me to stand in the same relation to music as does philology to poetry, chemistry to painting, geology to architecture, and even anatomy to sculpture. In what way has philology or chemistry affected the works of the great masters of verbal expression, design, or colour? Can it be denied that the noblest structures the world has yet seen were completed ages before geology, as a science, had an existence or a name? And is there the slightest evidence that Phidias had any acquaintance with the parts of the human body which were not open to his observation? Really it seems to me as unreasonable to demand of a musician, as you propose to do, an account of the theories of Helmholtz—profoundly, observe, more than a quarter of a century after music had attained its highest conceivable perfection, in the works of Beethoven—as to demand of a painter an account of the anatomy and habits of the hog, with the aid of whose bristles he will certainly have to express himself to the end of his days.

"But your scheme is not only redundant, but, as I have indicated, deficient.

"I cannot but think that more credit than you propose to give should be given to technical skill. In omitting or excluding this from the number of 'qualifications for a musical degree,' you ignore the best qualities of the musical artist. Sentiment, expression, refinement, made manifest in touch and tone,

are all to go for nothing! The business of ninety-nine musicians out of every hundred is to render or expound the works of others. You ignore every gift or accomplishment which will enable a musician to do this. The greatest executant, instrumental or vocal, the world ever heard or saw might utterly fail in your proposed examination.

"Music is an art; and the science of music does not consist in the measurement or tuning of sounds, but in the treatment of sounds as the musician finds them and accepts them—i.e., in giving them every variety of combination, succession, repetition with a difference and the like, of which they are susceptible.

"I write, as you will have seen, in great haste; for I do not like to lose an hour in striving to prevent a great opportunity from coming to nothing. To some extent you will, I think, agree with me; whether you can get others to do so is, of course, another matter.

"I am, my dear Dr. Pole,

"Always yours faithfully,

"JOHN HULLAH.

"William Pole, Esq., F.R.S., Mus. Doc.

"P.S. I have not thought it necessary to allude to the many points in which I am entirely with you. I cannot, however, refrain from naming one—the insistence on a Matriculation Examination. More general culture is the first of necessities among the professors of our art. Would it be possible to leave a little liberty—in the choice of his subjects—to the candidate in this M. Examination? Acoustics might, and in some cases would be, one of those chosen. But I should favour and encourage, of all, *Language and Literature*."

CHRIST'S TITLE "THE LORD" IN THE THIRD GOSPEL.

London: June 29, 1878.

In the new volume of the *Speaker's Commentary*—the first on the New Testament—there is the following note on the words "the Lord" of Luke x., 1:—

"*the Lord*.] Of course the Lord Jesus, of whom the word is especially used in the records of this journey. It occurs but rarely (ac. in ch. i., 43; ii., 11) in other parts of St. Luke's history: see ch. vii., 13 and (if genuine) 31. St. Mark is even more sparing in the use of this designation, reserving it for the last period of our Lord's history: see note on Mark xvi., 19."

The Commentary on St. Luke's gospel is, I may observe, the production of the Bishop of St. David's and Canon Cook. The note just given is not remarkable for precision and accuracy of expression. But I should fear that, even as regards the new volume, this note is not at all singular in its deficiency in the qualities just named—an apprehension which is certainly not lessened when I find a note to Mark i., 1, asserting that "Jesus Christ" is an expression not found elsewhere in the synoptical gospels. It is scarcely necessary for me to remind the reader of the opening words of the first gospel, or to ask him to compare Matt. i., 18. Still fairness to Canon Cook and his colleagues requires the admission that in failing to deal satisfactorily with Christ's title "the Lord," as found in St. Luke, their Commentary does but resemble most other works on the gospels.

In the first two gospels—if we disregard the vocative *κύριε*, as not being of necessity more than a mode of respectful address, and put aside also quotations from the Old Testament, e.g., Mark i., 3—"the Lord" is used as a title of Jesus only in the doubtful appendix to Mark (xvi., 9-20); in the message concerning the ass or asses, "The Lord hath need of him" (Mark xi., 3), or "them" (Matt. xxi., 3); and in the words of the angel (Matt. xxviii., 6), "Come, see the place where the Lord lay." But the insertion of *ὁ κύριος* in this last place is opposed by strong documentary evidence, and the import of the message concerning the asses may possibly be that the animals were required for the service of God. But while, in the first two gospels, the title is, if used at all, only very rarely employed, the case is otherwise with the Gospel of St. Luke, where *ὁ κύριος* appears with comparative frequency, as the f'low-

ing list will show:—ii., 11 (*χριστὸς κύριος*); vii., 13; x., 1; xi., 39; xii., 42; xiii., 15; xvii., 5, 6; xviii., 6; xix., 8; xxii., 61, *bis*; xxiv., 3, 34. A careful examination of these passages will show that the use of *ὁ κύριος* is accompanied by a greater or less divergence from the first two gospels with respect to the subject-matter of the narrative. This divergence occurs most conspicuously in such passages as x., 1, which tells of the Mission of the Seventy, this being altogether peculiar to Luke. An example of least divergence is furnished by xxii., 61:—"And Peter remembered the word of the Lord," Peter's calling to mind Christ's prediction being mentioned by both Matthew and Mark. But with them this recollection is determined apparently by the crowing of the cock; Luke connects it immediately with an incident which they have not recorded, "And the Lord turned and looked upon Peter."

The name "Jesus," on the other hand, occurs in Luke far less frequently than in Matthew, and scarcely more often altogether than in the much shorter gospel of Mark. In some portions peculiar to Luke (see chapters xv. and xvi.) no name or title of Christ is employed.

The less frequent occurrence of "Jesus" and more conspicuous use of "the Lord" is closely related to the Pauline tendency of the third gospel. That St. Paul laid great emphasis on the designation of Jesus as "Lord" is clearly shown by several passages in his epistles (see, e.g., 1 Cor. xii., 3; Phil. ii., 9-11). It was natural, therefore, that this name should assume a peculiar prominence in a gospel of Pauline tendency. Accordingly, at the outset, in the portion of the narrative especially replete, as the *sächsische Anonymus* asserted, with Paulinisms, Jesus is proclaimed, on the very day of his birth, as *χριστὸς κύριος*, "Christ the Lord" (Luke ii., 11). The connexion of *ὁ κύριος* with the more Pauline character of Luke's gospel, and its additional matter, is to be regarded, however, rather as a general principle than as affording a discriminating test to be applied to the details of every passage where the names "Jesus" and "the Lord" occur. There may, for example, be peculiar propriety in the use of *ὁ κύριος* at x., 1, on account of the Pauline tendency of the Appointment of the Seventy; but, on the other hand, in the same chapter, in connexion with the parable of the Good Samaritan, we find "Jesus" employed, though, if the names were used artificially, we might have expected "the Lord." It should not be forgotten, however, that we cannot determine how far, in his additional matter, Luke may have been influenced by written documents.

It is not unworthy of notice that the Paulinisms of the third gospel resemble *ὁ κύριος* in that they are found, in by far the larger number of instances, where Luke diverges from the other synoptics. I base this assertion on an examination of the very considerable list given by Holtzmann (*Die synoptischen Evangelien*, p. 318).

To the new volume of the *Speaker's Commentary* is prefixed a general introduction to the first three gospels, by the Archbishop of York. Dr. Thomson is unwilling to call the third "a Pauline gospel;" but at the same time he admits that there is "a deep affinity between this gospel and the preaching of St. Paul."

THOMAS TYLER.

* The fact is probably of important significance that the same combination, *χριστὸς κύριος*, occurs in the Psalms of Solomon (xvii., 36), written, as seems likely, about 45 B.C. Prof. J. Drummond in his recent work *The Jewish Messiah*, p. 283, follows Ewald in questioning the accuracy of the present Greek text, which Hilgenfeld justly, in my opinion, maintains (*Messias Judaeorum*, p. 32). And certainly Lam. iv., 20 (LXX.); Ps. Sol. xvii., 36; and Luke ii., 11, must be considered together.

THE TOWNELEY MSS.—"THE SPENDING OF THE MONEY OF ROBERT NOWELL."

Penmaenmaur, N. Wales: July 6, 1878.

Mr. J. E. Bailey criticises the above work in the *ACADEMY* of the 29th ult. His criticisms I do not concern myself about, for sufficient reasons; but his blunders in matters of fact I may claim leave to correct. Half-a-dozen examples, out of three times as many in even so short a notice, must suffice.

1. He ridicules my feeling of the pathos of such as Spenser and Hooker being in "poverty and straits," and observes—"The simple matter-of-fact may be that the youths were a little short of pocket-money." This, with the margin-headings before him—"Geuen to certeyn poor schollers;" and more, gifts of "gowens"—an odd form of "pocket-money;" and still more, an aggregate amount that makes the supposition simple nonsense.

2. He rebukes me for entering the names of "Cowp" and "Coop" (common names) under these forms; and to warrant his rebuke, tacks on an imaginary p or pr. My answer is, that my duty was to give the MS. exactly; and such are the spellings of the MS. But while I thus in text and notes and index give the MS. forms—as I was bound to do—I have to state that I repeatedly explain that the above were contractions for "Cowper" and "Cooper." Mr. Bailey makes it appear as his discovery.

3. He states that I do my "bitterest best" to slander Anthony a-Wood because in a single line I condemn his opprobrious treatment of the saintly Alleine. I yield in gratitude for Wood's industry and services to none; but I hesitate not to avow that his partisanship when a Puritan or Nonconformist crosses his path is an offence. If Mr. Bailey admires Wood for what most, I should say, think him not admirable, I can only say, "a fellow-feeling makes us wondrous kind."

4. He specifies the notice of Thomas Drant, and says it "wants more than the careless acknowledgment at the end." The acknowledgment is not at the end; and the reader will scarcely credit that it is literally as follows:—"Cooper's *Athenae Cantabrigienses*, vol. i. pp. 384, 556, and the numerous authorities therein given"). I am sorry that anyone should make an insinuation that I was either "careless" or reluctant in giving credit to my late friend of many years, Mr. Cooper.

5. He says "defective bibliographical knowledge is also exhibited in a note in slipshod language annexed to a poor woman, Anne Basket, thus:—'Reminds of the early publisher of the English Bible.'" Somewhat curtly put, perchance, but anyone at all acquainted with our early English Bibles might know I meant the English Bible of the printer Basket or Baskett—a copy of which chanced to be before me at the moment. It is droll enough certainly, to have Mr. Bailey criticising (so-called) "slipshod language" and in the same breath telling me my note is annexed "to a poor woman" instead of to her name (and so with the "matter-of-fact" and "may be," *supra*).

6. He corrects me for printing "Robert Lovenden for Robert Hovenden, and John Coldinge for John Goldinge." I have to state that careful comparison was made of every occurrence in the MS. of the letters here in question, and that its spelling is L not H, and C not G—although I have now little doubt that Mr. Bailey, and not the scribe, is accurate.

This last—for I cannot ask space to traverse all—leads me to remark that "The Spending of Robert Nowell," with its from 11,000 to 12,000 names—demanding a three-columned thirty-seven paged index to register—from a cramped and difficult MS., is just the type of book worthy to receive the attention of specialists, in supplement and correction. Nor have I the least doubt of being enabled to issue an after-appendix through such co-operation. I should be the last to gainsay errors of

commission and omission by the necessities of the case. But here is the matter of fact about the work. Mr. Abram, the accomplished historian of Blackburn, and myself, each separately, and then together, went over the MS. with my first transcript four times, and the proofs twice, in every page, line, and word, while an enormous correspondence remains to attest the width and variety of sources applied to; e.g. Mr. Bailey complains of Brasenose names as insufficiently annotated; and yet the authorities of the college and clerical antiquarian friends who are proud to belong to it, with the proof-sheets in their hands, were unable to add one scintilla.

Enough; such men as James Crossley and Canon Raines have spontaneously and warmly acknowledged the book as a solid and permanent addition to such literature; and perhaps I shall survive Mr. Bailey's ungenerous treatment.

ALEXANDER B. GROSART.

A PROBABLE PORTRAIT OF FEDERIGO DI MONTEFELTRO.

Charterhouse, Godalming

In the possession of Prof. Federigo Armiani, the excellent Professor of Art at Faenza, there is a portrait nearly full-face of a man whose features appear to be those of Federigo Duke of Urbino. The picture is a panel about two feet six by two feet, and was picked up for a small sum a year or two ago by Prof. Armiani, under whose care it was cleaned—not restored—and a portrait of high excellence was brought to light. The head and upper part of the shoulders alone are shown. A gold chain is round the firm and muscular neck. The head is bare, and shows the fine bold forehead, wrinkled brow, and above all the crisp, short, snaky black hair, which is so marked a feature in the portrait of the Duke by Piero della Francesca in the Uffizj, by Marco Palmezzano in the Brera, by Justus of Ghent in the Academy of Urbino, and in the few other authenticated portraits which exist of the great Condottiere. The elevated eyebrows and deep eyelid also appear; and the firmly-set mouth above the massive round chin equally tallies with the accepted portraits. It is, however, noticeable that all the latter—and, I believe, all the medallions of Duke Federigo—are profiles facing to the left, and therefore presenting the left side of the face; and this position was chosen not entirely from preference for profile portraiture, but rather to avoid representing the sightless right eye of the Duke. In a tournament at Urbino in 1450 he had entered the lists with Guidangelo de' Ranieri, whose lance had knocked out the right eye and broken the nose of Federigo. No one can have failed to observe the prominence of the latter feature in all portraits of the Duke. Now, on turning to the nearly full-face portrait in possession of Prof. Armiani, a Duke-of-Wellington nose and perhaps a slightly drooping eyelid are seen, but hardly enough to constitute a broken nose or a blind eye. Perhaps, therefore, the picture is of a date previous to the accident, in which case the choice of full face is accounted for.

On the back of the panel Prof. Armiani found written a name, before which, if it could be accepted as authentic, we ought, as he says, "to bow the head"—viz., Leonardo da Vinci—but the handwriting is evidently of much later date, and of no authority. The style, moreover, is very unlike Leonardo's. Prof. Armiani, whose judgment certainly demands consideration, is strongly inclined to attribute this portrait to Perugino. If this opinion be correct, the suggestion which I have made with regard to the choice of full face must fall to the ground, for, since Perugino was born in 1446, he must have painted this portrait before he was five years old, if it represents the duke before the accident. On the other hand, if Perugino painted the portrait after the accident, it is difficult to see why he chose a position of face which compelled him either to sacrifice much of the truth of his portrait, or else

to represent a very painful disfigurement. Apart from this, there will probably be many who will doubt whether the style is quite that of Perugino.

Those who inspect this portrait—and it is worth an inspection—will probably agree in thinking that we have here one more contemporary portrait of Federigo, and one of interest and great excellence; but they will perhaps see difficulties in the way of assigning it to Perugino. Possibly, however, a more accurate examination of the picture would contradict some of my inferences.

GERALD S. DAVIES.

THE ASHMOLEAN MUSEUM AT OXFORD.

Oxford: July 9, 1878.

Will you allow me to make an appeal to old Oxford men and others in behalf of the collection of Egyptian antiquities in the Ashmolean Museum? A catalogue is about to be printed, and before that is done it is highly desirable that many lacunae should be filled up. Many an old Oxonian, I am sure, must have lying about a few ancient Egyptian objects, which, by themselves, are of little or no use or interest, but which, classified with others of like kind, would be both useful and valuable, and, moreover, would run no risk of being dispersed or lost. In connexion with the new History Schools the ancient art collections of Oxford have now an importance which they lacked before. It may be interesting to some to know that the Ashmolean already possesses one of the most ancient sculptured monuments in the world—that, namely, of a king of the second dynasty. I should like to plead the Ashmolean's cause in behalf of its Celtic and Greek departments, which are unworthy of the university; but I forbear, trusting only that these lines may be the cause of Egyptian donations being sent to the Curator, J. H. Parker, Esq., C.B., The Turl, Oxford.

GREVILLE J. CHESTER.

SCIENCE.

An Elementary Course of Botany, structural, physiological, and systematic. By Prof. A. Henfrey, F.R.S. Third Edition, by M. T. Masters, M.D., F.R.S. (Van Voorst.)

A TEXT-BOOK which attains to a third edition must have proved useful in the past and give a promise of further success in the future. There can be no doubt that the original treatise by the lamented Henfrey published in 1857 was a remarkable book, and in method of treatment and novelty of information was ahead of all English books of the time—perhaps of all foreign ones too. Henfrey's experience as a teacher was considerable, and his object was to produce a good working text-book for the students of his time; that, in spite of the great changes which have taken place during the last twenty years, the present editor should still adhere to the original plan and quote with approbation the first Preface says much for the success of Henfrey's attempt.

As the senior Examiner in Botany to the University of London, indeed, Dr. Masters may be in some sort looked upon as an authority on what should constitute a good text-book, and in what way the subject should be handled for the use of students. It is his opinion that until means are open for obtaining practical familiarity with experimental physiology, much stress should not be laid upon it in examinations. At present, "practical tuition in morphology and the rudiments of classification appears to be the best and most ready method of

training a student to observe, to reflect, and to classify."

Accordingly, the old arrangement is maintained, and the first part is devoted to the morphology of phanerogams. This is followed by systematic botany, which is treated of at considerable length, and includes both phanerogams and cryptogams. The physiological portion follows, and is again nearly restricted to flowering plants; and a brief outline of geographical and geological botany concludes the book.

It is probable that the large class of medical students is mainly kept in view by the present editor, as was certainly the case with the first author; indeed, in Henfrey's time there was practically no other class who professed to study biological science. But this is happily no longer the case; and in view of the numerous and increasing body of scientific workers, it would have been well to recast the matter in a more philosophical mould. Cells and tissues no longer present the abstruse and formidable obscurities and difficulties which daunted the would-be student of two or three decades back, and their consideration should, we think, form the commencement of any set treatise on General Botany. One result of the plan adopted is that the *whole* account of the cryptogams is placed under the head of Systematic Botany, and thus is presented to the student before he has had any instruction in the histology or ordinary life-history and vital processes of plants. How unsatisfactory this is is shown by the necessity of a note to the effect that it must be passed over until the subsequent sections have been mastered.

There is certainly no part of botanical science so changed since Henfrey wrote as the knowledge of the non-phanerogamic groups; and the study of the life-history of individual organisms, the immense importance of which is now generally understood, was then scarcely guessed at. Under these circumstances the cryptogams certainly require a much fuller treatment than they receive here in less than seventy pages, about one-tenth of the book. This portion has had the revision of Mr. George Murray, of the British Museum, who has recast the whole and re-written the portion relating to the Orders of Fungi. He has probably made the most of the limited space at his disposal, and all the principal recent researches are briefly alluded to. But the "old leaven" is still apparent in several places. With such a subject as cryptogamic botany, the practice of putting new wine into old bottles is especially hazardous. A synopsis of the classification adopted is required; that of Sachs is given earlier in the volume (pp. 189, 190), but is not that followed here. In writing for students, clearness is the first requisite after accuracy, and everything should be done to make as plain as possible the contrasting characters of the groups of organisms.

For the rest, we may be grateful to Dr. Masters for the care and labour evidently bestowed on the whole text. The morphology section, always an excellent piece of work, has had notices of most recent work intercalated; the portion on the classification of phanerogams is perhaps on

the whole the most useful treatise for English students on the subject which exists, being founded on the clear and sound principles followed by the systematic writers of this country and America. The purely physiological part is also well brought up to date, even the very latest researches being noted. Perhaps the volume would not have suffered if the last section, on the distribution of plants in space and time, had been omitted; it is necessarily an inadequate summary of vast subjects dependent for their due appreciation upon a knowledge of other branches of science; the fifty pages thus gained would have been well bestowed on a fuller and clearer exposition of the lower plants. As a whole, however, the new edition of this well-tryed text-book is a valuable treatise, containing a vast amount of sound information on every department of the science of which it treats; and if it be somewhat encyclopaedic in character, it provides two very full indexes to save the student the necessity of reading it all through.

HENRY TRIMEN.

THE VOWEL SYSTEM OF THE ARYAN LANGUAGES.

Zur Geschichte des indogermanischen Vocalismus. Von Johannes Schmidt. (Weimar: Hermann Böhlau.)

THE first part of this work, which is still incomplete, is devoted to the discussion of vowel-changes occasioned by the influence of the nasal consonants. Dr. Schmidt observes that in the Sanskrit accusative *hanūs*, and its Gothic equivalent, *kinnu-us*, "chins," the combination *uns* has long been regarded as older than *ūs*, and he proceeds to show that the same holds in most instances where the stems, and not the terminations, of words are concerned, as, for example, in *λύθω* and *λαυθάνω*; but instead of the vowel being merely lengthened, it may also be diphthongised, as, for instance, in the case of *πειθω*, Latin *feido*, *fido*, English *bind*, and Latin *fend* in *offendix* and *offendimentum*. The nasals are also dwelt upon as causing the transition of roots with the vowel *a* into the *i* or the *u* class, and altogether a great deal is done to enable us to see the original identity of words the external diversity of which seems at first to make it impossible to trace them to a common source.

As to the languages which Prof. Schmidt passes in review, not even the Celtic ones are altogether omitted; at any rate, he mentions such well-known Irish instances as *cét* for *cent*, Welsh *cant*, hundred. But he was not aware of any Celtic instances of the diphthongisation of the vowel in consequence of the disappearance of the nasal; however, there is a small but remarkable group in which that change is neither Irish nor Welsh, but belongs to a time probably before the separate life of those languages began. I allude to such instances as Welsh *gwydd*, a goose, Irish *géidh*, which are, no doubt, of the same origin as the *ganta* of Pliny and Venantius Fortunatus, supposing of course that the latter is a Teutonic form, and that it points, in common with the Celtic forms, to an Aryan *ghanda*; another instance occurs in the Welsh *ysgwydd*, "shoulder," which Mr. Stokes identifies

with Sanskrit *skandha*, "shoulder." Neither are we, in the case of a suppressed nasal, confined to instances peculiar to Irish, such as the *cét* already mentioned: another kind of instance may be found discussed by me in the *Revue Celtique*, ii., pp. 190-192.

At this point we should mention an important change which Prof. Schmidt's views underwent on a question which has since continued to divide Aryan glottologists into two camps. In the first part of his work he speaks of a European *Ursprache*, of a European unity of speech, and even of a *Nordeuropäische Grundsprache*: this was in 1871, but in 1872 he developed, probably after Ascoli's epoch-making *Corsi di Glottologia* had reached him, his new view of the kinship of the Aryan languages into a brochure entitled *Die Verwandtschaftsverhältnisse der indogermanischen Sprachen*, in which he dealt the genealogical-tree theory some very heavy blows, as described in the *ACADEMY* some time ago. So the second part of the present work, which was published in 1875, has a polemical tinge imparted to it; and it may even be said to have as its secondary object to advocate the author's views on the kinship of the Aryan languages. But the present writer has to confess to having been previously unable thoroughly to understand or accept them, so that he has still some sympathy with Dr. Jolly, with whom Prof. Schmidt is exceedingly irate: of course the reason alleged is that his antagonist does not argue fairly.

The effects of the nasal consonants on the vowels having been disposed of in the first part, the second is devoted to those of the liquids *r* and *l*. In most languages of Aryan origin the voice element in these two spirants proves itself, under favourable circumstances, so strong as to be developed into an independent vowel sound between the liquid and a contiguous mute: the vowel so produced is wont to be called by Indian grammarians *svarabhakti*, a term which the authors of the Petersburg Dictionary render into *theilvocal*, and which Prof. Schmidt uses even in speaking of other languages than Sanskrit or Zend, since he finds it based on exact physiological observation and surpassing in precision such terms as *ἐπειθεαίς*, *ἀνάπτεις*, and the Russian *polnaglasie* or full sound. These names will suffice to indicate the quarters where cases of *svarabhakti* have been taken cognizance of by European grammarians; indeed, so important does the author hold it to be in the Slavonic languages that he has devoted over two hundred pages to them and the new classification of them which he has founded on it. On the merits of this classification I would venture no opinion, and I would only mention in passing that the phonological system of Russian appears to make it far more instructive and interesting to study than any of its living sister languages of the Slavonic family, and that Prof. Schmidt agrees with Schleicher and Leskien in calling the oldest recorded Slavonic dialect Old Bulgarian rather than Old Slovenic after the fashion of Miklosich and those who follow him.

It cannot be said to be the author's fault that the languages he has dealt with most meagrely and unsatisfactorily are the Celtic ones, in this as in the former part of his

work. But what he has written in respect of other Aryan languages, combined with suggestions which had already been made by the present writer in the *Revue Celtique*, ii., pp. 332-5, would possibly enable one to work out successfully the history of the *svarabhakti* on Celtic ground. The following will serve as an explanation of what is here meant:—1. The combination *āla* or *ārā* becomes *lā* or *rā*—as, for instance, in the case of Welsh *llaw*, "hand," O. Irish *lám*, for *plām*, of the same origin as Greek *παλάμη*, and its congeners; so in the case of the other vowels. 2. *R* or *l* followed by a consonant, mostly a mute, becomes vocalised into *r* or *l*, to be afterwards analysed into *r* or *l* plus a vowel, the quality of which seems to have been dictated by the contiguous consonants—it is mostly the obscure sound of Welsh *y*, nearly that of *u* in the English word *but*: thus *are* or *alc* would give place to *re* or *le*, or, more correctly speaking, *rec* or *lec*, the consonant being doubled to preserve the closeness of the syllable, a kind of provection touched upon in my *Lectures on Welsh Philology*, pp. 68-9. Take, for instance, Welsh *pren*, pronounced *prenn*, "a tree," Irish *crann*, of the same origin as the Latin *quernus*, which is no longer supposed to stand for an inferred *quernus*. 3. It is not only difficult to see why some words should follow the first rule, and why some the second—possibly the determining cause was the accent—but the difficulty of the question is increased by the fact that other instances follow neither rule—that is to say, they show no trace of *svarabhakti* at all; take, for instance, the Welsh word *gwlân*, "wool," as compared with Lithuanian *vilna*, Old Bulgarian *vlina*, and Sanskrit *ūrṇā*; it is possible that *gwlân* was once pronounced *gwlann*, but no trace of it is to be found in the Welsh dialects, as is the case, for example, with *pryn-u*, "to buy," which is still, in parts of North Wales, pronounced *prynn-u*, and with the Sanskrit *krīṇāmi* points back to an earlier form *karnāmi*. Another instance may be mentioned as interesting to English readers: Prof. Schmidt makes out the *ā* of Old English *crāwan*, now the verb to *crow*, to be an instance of *svarabhakti*, to which he also traces the length of the vowel in *γῆρυς* and *γῆρύω*, so that the form before modification must be inferred to have been *garv*; this is, also, the one which would account for the Welsh *galw*, "to call." Lastly, I would mention the case of the Welsh word *telyn*, "a harp," where we have a *y* which is not easily accounted for: no form of the word has as yet been met with in Irish, but those who believe all Welsh music to be of Irish origin have been profuse in their attempts to explain the Welsh word as an Irish compound; they are all, etymologically speaking, beneath serious notice, but an English writer on music has recently been found simple enough to repeat one of the most fanciful and improbable of them. It is, however, by no means unlikely that the Irish once possessed the exact reflex of our word *telyn*, or that it was the common property of all the Celts: Prof. Schmidt's knowledge of the Slavonic languages and the instances he quotes in his work enable one to point out what is virtually the same word in the

vocabulary of those languages. I allude to page 55 of the second part of his work, where he cites as ecclesiastical Slavonic from a Russian source the forms *tornaja*, *ternja*, explained by means of the Greek word *λύπα*, and further refers the reader to Miklosich's Lexicon under the word *trīnaja*. In the *torn* or *trun* of these Old Bulgarian forms we undoubtedly seem to have the reflex of our *telyn*, but as I am unable to refer to the lexicon I am in ignorance as to the meaning which should be ascribed to the root from which they are derived; consequently, I must for the present be silent as to the light which they might be expected to throw on the history of the *telyn* or of music generally among the ancient Celts.

Lastly, one might be expected to say a word as to the character of the work generally: this may be done very briefly. It is one which no student of the glottology of the Aryan languages can leave unread without himself becoming old-fashioned, for the author is constantly breaking new ground, and belongs to a small band of pre-eminent philologists who may be counted on one's fingers. Nothing could be better than his recent appointment to occupy Bopp's chair, made empty by Prof. Ebel's too early death.

J. RHYs.

CONGRÈS INTERNATIONAL DES SCIENCES ETHNOGRAPHIQUES.

M. TEISSERENC DE BORT, the Minister of Agriculture and Commerce at Paris, has sanctioned the holding of a "Congrès International des Sciences Ethnographiques" on July 15, 16 and 17, and invitations have been addressed by M. Léon de Rosny, as President of the Société d'Ethnographie, to the various kindred societies of Europe, requesting their co-operation in the matter. The labours of the Congress will be distributed among the following seven sections:—

1. Ethnogenie:—Origine et migrations des peuples.
2. Ethnologie:—Du développement des nations sous l'influence des milieux; situation géographique, climat, alimentation.
3. Ethnographie théorique:—Des différences qui existent entre la race, la nation, et l'Etat; des nationalités normales et des nationalités factices.
4. Ethnographie descriptive:—Distribution et classification des peuples sur la surface du globe.
5. Ethique:—Mœurs et coutumes des nations.
6. Ethnographie politique:—Sur quelles bases repose l'existence des nations; motifs qui les sollicitent à se grouper entre elles de manière à former de grands Etats, ou à se subdiviser afin d'obtenir les avantages de la décentralisation.
7. Ethnodie:—Droit international; de l'étude comparée des législations au point de vue de l'ethnographie.

The various subordinate questions proposed to the organising committee for discussion in the different sections are very numerous and comprehensive in their character.

The Société d'Ethnographie propose that the present Congress shall be the first of a series, and that future sessions shall be held sometimes in different parts of France and sometimes in foreign countries, and with this end in view they have drawn up a code of rules regulating membership, &c., &c.

SCIENCE NOTES.

PHYSIOLOGY.

Innervation of the Iris.—It was believed at one time that the radiating fibres of the iris derive their nerve-supply exclusively through

the superior cervical ganglion of the sympathetic. Some years ago, however, it was shown by Prof. Vulpian that reflex dilatation of the pupil might occur in the dog after complete removal of this ganglion. Two explanations of the fact suggested themselves as possible. The iris might receive a certain number of dilating fibres from the inferior cervical or the superior thoracic ganglion along the vertebral artery; or some fibres of this kind might be directly supplied from the encephalon, reaching the eyeball in conjunction with branches of the trigeminus or motor oculi. M. Vulpian has recently obtained evidence which appears to do away with the former of these two hypotheses (*Comptes Rendus*, June 10, 1878). After complete removal of the upper thoracic ganglion, together with the whole of the lower part of the cervical sympathetic in a cat, stimulation of the cutaneous surface or of the central end of a mixed nerve such as the sciatic was found to be still followed by dilatation of the pupil, not, indeed, extreme, but perfectly decided. The same result was obtained after removal of both the superior thoracic and superior cervical ganglia. Vulpian, accordingly, thinks himself justified in concluding that dilator fibres are supplied to the iris from the encephalon, along one or other of the cranial roots of the lenticular ganglion.

On the Excitability of the Motor Nerves just after Birth.—Soltmann has already pointed out that the exaggerated reflex excitability of the nervous system at birth must be ascribed to the imperfectly developed state of the higher (inhibitory) centres in the cortex and elsewhere. He has recently tried to ascertain whether any correlated peculiarity exists in the motor nerves (*Centralblatt f. d. med. Wiss.*, 1878, No. 19). He finds that they respond less readily than in the adult to interrupted currents; their excitability undergoing gradual increase from birth till the end of the fifth week, when it reaches a maximum.

Thermal Death-point of a Septic Organism.—In the *Proceedings of the Royal Society* for May 2 the Rev. W. H. Dallinger gives an account of his researches into the life-history of a minute flagellate organism discovered by him in a putrid liquid. It is multiplied by fission. Occasionally, however, an individual may be seen to undergo a special metamorphosis, after which it attaches itself to another individual with which it becomes fused. The compound sarcodic mass resulting from this fusion remains quiescent for a time; it then bursts at several points, and discharges a multitude of exceedingly minute sporules. These sporules are subsequently developed into active organisms resembling their mature progenitors. The life-cycle in question was repeatedly followed through all its stages and was found to be invariable. The next point which presented itself for investigation was the thermal death-point of the organism in different phases of its development. For a description of the very ingenious apparatus contrived for the determination of this problem the original paper may be consulted. It was found that the adult organism never survived exposure to a fluid heat of 142° F. for a period of five minutes. The limit of endurance for the spores in dry heat was fixed at 250° F. for five minutes. But when freshly-emitted spores were heated in a fluid medium they were always robbed of their vitality by a five minutes' exposure to a temperature of 222° F. Accordingly, the difference between the resistance offered to dry and to moist heat amounted to about 30° F. But the circumstance that the fresh spores were able to survive exposure to a temperature much higher than was sufficient to destroy the mature organism implies some sort of protection. It was noticed that the optical condition of the freshly-emitted spore differed widely from that of the spore three quarters of an hour after development had begun; in the former case it was opaque, in the latter transparent. The author goes on to give the by no means unnecessary warning that 30° F. must not be taken as the

fixed difference between the resistance of all monad-spores to moist and dry heat respectively. There is considerable variety in this respect—"a variety which, in all probability, nothing but a perfect acquaintance with the vicissitudes through which by adaptation the organisms have survived in their evolutionary history could explain."

Innervation of the Pancreas.—This subject has been investigated by Afanasiew and Pawlow (*Pflüger's Archiv*, xvi., 187). Dogs with permanent pancreatic fistulae were employed. Bernstein's observation that the secretory activity of the gland is inhibited by stimulating the central end of the vagus was confirmed. It was found, however, that stimulation of the central end of any afferent nerve—e.g., the sciatic—was followed by the same result; hence the vagus cannot be regarded as standing in any special relation to the pancreas. Very small doses of atropia (.005 grm. of a one per cent. solution), injected hypodermically, sufficed completely to arrest secretion.

Mellituria following stimulation of the Depressor Nerve.—Mellituria has been artificially induced in a great variety of ways which may be classed under two heads: under the first, section of certain nerves or damage inflicted on certain centres; under the second, various poisons. One feature is common to all alike—viz. that they determine arterial relaxation in particular vascular areas and thus lower the systemic blood-pressure. Hence it has been concluded by many writers that mellituria is directly or indirectly a consequence of arterial relaxation. In all the instances hitherto examined, however, there remains a possibility that the mellituria and the fall of arterial tension may be simultaneous and independent effects of the same cause. But the probability of a causal relationship between them will be increased in proportion to the frequency with which they are found together. A very effectual mode of reducing arterial tension in the rabbit is stimulation of the depressor nerve. Filehne has found that this operation is invariably followed by the appearance of glucose in the urine. No glycosuria occurred when the central end of one vagus (excluding the depressor) was stimulated (*Centralblatt f. d. med. Wiss.*, 1878, No. 18). When Bernard noticed mellituria resulting from stimulation of the central end of the vagus in the dog, he concluded that sugar-formation was induced in reflex fashion by centripetal impulses conveyed along the pulmonary branches of the pneumogastric. Filehne points out that the depressor fibres are so intimately blended with those of the vagus in the dog that it is impossible to stimulate the one without the other, and asserts that Bernard was thus led into adopting a wrong explanation of the phenomenon he was the first to discover.

Are Bacteria or their Germs normally present in the solid Abdominal Viscera?—An experiment of Tiegels, repeated and varied by Dr. Burdon Sanderson, has often been quoted to prove that the liver and kidney of healthy animals invariably contain the seeds of putrefaction within themselves. The abdomen is opened immediately after death, portions of the liver and kidney removed with superheated instruments, and instantly plunged into melted paraffin. The surface only of the pieces is cooked, the central nucleus remaining unaffected by the heat; and the layer of paraffin guarantees them against subsequent contamination. After the lapse of a few days, however, they are always in a state of decomposition, and swarming with septic organisms. Supposing, as hitherto there has been every reason to suppose, that the germs are not derived from the atmosphere during the brief interval between the excision of the tissue and its immersion in the paraffin bath, we are forced to conclude that they must have been present in it during life. This view has been pretty generally accepted. The importance of the question in its relation to antiseptic surgery has led Messrs. Chiene and Ewart to re-examine it (*Journal of Anat. and Phys.*, April, 1878). They repeated the experiment under strict antiseptic

precautions, opening the abdomen and carrying out all the steps of the operation under a spray of carbolic acid. Under these conditions not a single bacterium, either in motion or at rest, was ever detected in the excised pieces of liver, spleen, and kidney. The necessary conclusion—and it is one of great practical importance—is that these viscera, like the circulating blood, are absolutely germ-free in the healthy living animal.

CHEMISTRY AND MINERALOGY.

New Phosphatic Minerals from Connecticut.—The *American Journal of Science* for May and June contains notices by G. J. Brush and E. S. Dana, of four new phosphates from Fairfield County, Connecticut. Eosphorite is a pink mineral, some crystals having the bright hue of rose quartz; it is transparent and translucent, with a hardness of 5 and the specific gravity of 3.132 to 3.145. Its crystals probably belong to the orthorhombic system. Eosphorite is a hydrated phosphate of manganese, iron and aluminium, with the atomic ratio $P_2O_5 : Al_2O_3 : RO : H_2O = 1 : 1 : 2 : 4$. Triplidite is a yellow or reddish-brown transparent mineral, the crystallographic characters of which show it to be nearly allied in form to wagnerite. It is a hydrated phosphate of manganese and iron giving the atomic ratio of $P_2O_5 : RO : H_2O = 1 : 4 : 1$. In external characters this mineral has a marked resemblance to triplite. Dickinsonite occurs massive; in one instance it was observed in tabular crystals having a rhombohedral aspect, but they were found to belong to the orthorhombic system; the colour is oil-colour to olive-green, sometimes approaching grass-green. An imperfect chemical examination of this mineral showed it to be a hydrated phosphate of iron and manganese with alkalis, among which are soda and lithia. These new species occur in albitic granite, associated with a number of other manganese minerals and vivianite, hebronite and apatite. The fourth new species from this locality is lithiolite. This is a salmon-coloured mineral, which proved to be a phosphate analogous to triphylite in composition. It occurs immediately associated with spodumene and albite and a mineral resembling Shepard's cymatolite; it is a phosphate of manganese and lithium with about 4 per cent. of iron, and has the composition indicated by the formula $LiMnPO_4$ (*Amer. Jour. Sc.*, 1878, xv., 398 and 481).

Friesite.—Vrba of Czernowitz has given this name to a silver-iron sulphide, resembling sternbergite, which has been found at Joachimsthal, in Bohemia. It is found with argentopyrite on weathered marcasite and associated with dolomite; occasionally fragments of proustite have been met with on the specimens. In intimate connexion with the argentopyrite pseudomorphs, and often enclosed in that substance so that only one plane is visible, occur the small rectangular thickly tabular crystals of friesite; they are recognised by their far inferior lustre and dull pinchbeck brown or blackish-brown colour. The new mineral is less hard than rock-salt, has a specific gravity of 4.217, crystallises in the rhombic system, and possesses the following composition:—

Silver	29.25
Iron	33.16
Sulphur	37.59

100.00

which numbers correspond with the formula $3Ag_2S + 3FeS + 10FeS_2$. When treated with sulphuric acid it evolves hydrogen sulphide abundantly. A special estimation of the sulphur present in the form of iron monosulphide was not made. Before the blowpipe it comports itself in every respect like sternbergite (*Zeitschrift für Kristall. und Mineralogie*, 1878, ii., 153).

Garnierite.—According to the recent researches of Garnier on the composition of this mineral

(*Compt. rend.*, 1878, lxxxvi., 684) the formula is somewhat simpler than that given in Dana's *Mineralogy*, and may be thus expressed: $(\text{MgO}, \text{NiO}) \text{SiO}_2 + n\text{H}_2\text{O}$. Sometimes it varies to some extent, as when the mineral contains compounds of iron, aluminium, chromium, cobalt, and copper; the water ranges in amount from 5 to 12 per cent. The two chief bases, magnesia and nickel oxide, are not present in a definite proportion; but the total oxygen which they contain is always half that of the silica. The colour varies with the amount of nickel present, and exhibits every hue, from greenish-white to brilliant emerald-green. One specimen was found to contain no nickel whatever; it was translucent, of a pale-yellow colour, and consisted of silicic acid 41.80 per cent., magnesia 37.38 per cent., iron oxide 1.36 per cent., and water 20.39 per cent. The formula of this mineral, $3\text{MgO}, 2\text{SiO}_2 + n\text{H}_2\text{O}$, approaches that quoted by Dana when all the nickel is replaced by magnesium. Garnier has compared the magnesium hydrated silicate with the gymnite of Massachusetts; as, however, it occurs associated with the garnierite of New Caledonia, which must have been exposed to the same geological changes, it must be regarded as garnierite containing no nickel. In an emerald-green specimen of the mineral there were found 38.61 per cent. of nickel oxide and 3.45 per cent. of magnesia.

An Allotropic Modification of Copper.—By the electrolysis of the salts of copper Schützenberger has succeeded in preparing this metal in a form which from its physical and chemical properties is found to be a distinct allotropic modification of the element. He obtains it by using a 10 per cent. solution of the acetate which has been boiled for a few minutes to remove free acid and decomposing it with two Bunsen or three Daniell cells. The negative platinum plate is of somewhat smaller dimensions than the positive copper plate, and is placed three or four cm. from it. The side of the platinum plate which faces the copper electrode becomes covered with the metal in the allotropic condition; the other side is coated with a thinner layer of ordinary copper. The new form of the metal is less red than usual, and resembles some bronzes in colour; it is brittle, and so far from being malleable may, like sulphur, be reduced to powder in a mortar. Its specific gravity is from 8.0 to 8.2, that of ordinary copper being 8.9. It easily oxidises in moist air, becoming soon iridescent, and eventually being coated with an indigo-blue layer. When treated at ordinary temperatures with a mixture of one of strong nitric acid and ten of water, the metal if at all oxidised is at once attacked, nitrous oxide being evolved and the metallic surface assuming a dark olive-black hue. Ordinary copper resists the action of this dilute acid, while concentrated acid does not turn this form of the metal black, and causes the evolution of nitric oxide. The allotropic modification is converted into ordinary copper by the action of heat, or by prolonged contact with dilute sulphuric acid. The author found that the new substance was not a hydride, and that its physical and chemical characters were not due to occluded hydrogen; it appears to be an actual allotropic modification of the metal which, when converted into ordinary copper, evolves heat (*Compt. rend.*, 1878, lxxxvi., 1265).

Spontaneous Ignition of Hydrogen in Air.—P. W. Hofmann has called attention to some curious cases where this gas has spontaneously ignited. The phenomenon has been noticed in factories where large quantities of zinc were being dissolved in hydrochloric acid for the preparation of zinc chloride. Violent explosions took place when no flame was nigh; and it was eventually ascertained that the gas took fire spontaneously. It appears to be caused by fragments of very porous zinc, which, when lifted above the surface of the liquid during the violent evolution of the gas, and so brought in contact with hydrogen and air, act just as spongy platinum would do under the cir-

cumstances. The author recommends the performance of such operations in the open air. The ignition can be shown by treating a few kilogrammes of finely-divided zinc with acid. The "zinc dust" may even ignite by contact with water (*Ind.-Blatt.*, xv., 105).

New Compound of Palladium.—If palladium chloride, PdCl_2 , be treated with strong nitric acid in presence of ammonium chloride the double chloride, $\text{PdCl}_2 + \text{NH}_4\text{Cl}$, separates in regular octahedra of a fine red colour. The salt is sparingly soluble in water, and, like the corresponding platinum and iridium compounds, almost insoluble in concentrated ammonium chloride. Sainte-Claire Deville and Debray endeavoured to precipitate some of the metal present in a solution in the form of dipalladimine chloride $\text{PdCl}_2 \cdot 2\text{NH}_3$ by treating it with aqua regia and excess of ammonium chloride; the double chloride sought for was not obtained, but in place of it a reddish-black compound having the formula $\text{Pd}_2\text{Cl}_3 \cdot 2\text{NH}_3$ (*Compt. rend.*, 1878, lxxxvi., 926).

Synthesis of Isatin and Indigo-Blue.—Baeyer has endeavoured to prepare isatin by oxidising the CH_2 group in oxindol to CO , but has failed to accomplish this either directly or by the introduction of chlorine or bromine. He now points out (*Ber. deut. chem. Gesell.*, 1878, xi., 1228) that the nitrosooxindol, described by Knop and himself, contains the nitroso-group in the desired position, and that by oxidising the amidooxindol, derived from it, with iron chloride, copper chloride, or nitrous acid, isatin is quite readily prepared. By the synthesis of isatin the problem of the preparation of indigo-blue from coal-tar is solved, as it was shown some time since by Baeyer and Emmerling that isatin could be converted into indigo-blue. Baeyer has found, moreover, that indigo-blue can be obtained from hydrindinic acid and amidooxindol by the employment of phosphorus oxychloride and pentachloride.

The Occurrence of Methylamines in the Vegetable Kingdom.—Of the methylamines trimethylamine is the only one of the series which has hitherto been met with in plants, and that has been found by several observers. Reichardt's investigation of mercurialin, the base present in *Mercurialis annua* and *M. perennis*, appears to point to the existence of monomethylamine, the simplest expression for the analytical data which he obtained when working with the base being CH_3N . He stated, however, that the base possessed an odour resembling that of conine, that it turned brown on exposure to the air, and that its sulphate and oxalate differed widely in their properties from those of methylamine. Comparative examination of the properties of mercurialin with those of artificially prepared methylamine and other obtained by the decomposition of caffeine has, however, since convinced E. Schmidt of the identity of mercurialin with the base in question. Schmidt has not only shown that the differences referred to by Reichardt have no existence, but has traced a complete resemblance between the properties of the base in the free state, in the double salts of gold and platinum, and in the hydrochlorate, sulphate and oxalate. Moreover, the compound obtained by the action of mercurialin on oxalic ether proved to be dimethyloxamid, and the derived urea methyl-urea. The same perfect accord was noticed in the crystalline form of the salts, their optical characters and degrees of solubility; and no room is any longer left for doubt that the base produced by the organism of the plant, the lowest member of the alkaloid series, is identical with the artificial base. Schmidt and Faas have determined the amount of methylamine in many plants, and have found substitution-ammonias, especially trimethylamine, in many of them; they have, however, found no new source of the primary methylamine (*Chem. Central-Blatt*, 1878, ix., 383).

How Grapes Ripen.—St. Pierre and Magnien

have arrived at the following conclusions as regards the changes which grapes undergo while ripening: as grapes ripen they evolve carbonic acid in darkness as well as in light, when exposed to the air or placed in an indifferent gas. The amount of oxygen evolved in air is always in excess of the oxygen taken up; this has been remarked in the case of observations extending over a long space of time. Grapes can absorb or give off water according as they are placed in a moist or dry medium. As the change goes on the acids decrease in amount, while the quantity of sugar increases. The acids and the glucose are formed in the plant itself and are carried to the grapes by the sap. Here the acids are slowly consumed, while the sugar increases in point of concentration. And at a still later stage the sugar itself is consumed (*Compt. rend.*, 1878, lxxxvi., 491).

The Colour of Egg-Shells.—In 1858 Wicke made the announcement that the green colour of the shell of birds' eggs was biliverdin and the brown bilirubin. Liebermann, who had no knowledge of this research, now finds that the very varying hues of the eggs may be referred to two colouring matters, one of which is unquestionably a biliary colouring matter, the other, the origin of which has not yet been traced, presenting a very characteristic spectrum (*Ber. deut. chem. Gesell.*, 1878, xi., 606).

Formic Acid.—Merz and Tibiriça prepare this acid by conducting carbonic oxide over soda-lime at 200° to 250°C . The gas is rapidly absorbed, forming CHOONa . The process is recommended for the preparation of the acid in quantity, as well as for a lecture illustration of the direct formation of an organic substance from inorganic materials (*Ber. deut. chem. Gesell.*, x., 2117).

L. LIEBERMANN has repeated the recent experiments of Kosmann on the conversion of glycerine into glucose by the action of iron, potassium permanganate or bichromate and sulphuric acid on glycerine (*Bull. Soc. Chim.*, xxviii., 248). Liebermann finds that the reduction of Fehling's solution by the products of the reaction, an action which Kosmann took as an indication of the presence of glucose, is due to the formation of iron protoxide and the lower oxides of manganese—perhaps likewise of chromium—and that glycerine is not transformed into sugar (*Ber. deut. chem. Gesell.*, x., 2095).

DE NEGRI states (*Gazz. Chim. Italiana*, 1878) that the calamine of the mine at Oneta, in the province of Bergamo, contains considerable quantities of indium, and can be advantageously employed for the preparation of the new metal.

PROF. LAWRENCE SMITH has read a paper before the National Academy of Sciences on a new element of the cerium group.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, June 25.)

JOHN EVANS, Esq., D.C.L., F.R.S., President, in the Chair. A paper was read on "The Ethnology of the Islands of the Pacific," by the Rev. S. J. Whitmee. This paper was chiefly intended to explain an ethnographic chart of the Pacific, coloured according to the author's own observations, and which, in the main, followed the divisions of races in previous charts. In speaking of the people, he said that the Melanesian or black race might be regarded as the aboriginal people, and that they had affinities, more or less remote, with the blacks found in various parts of the southern hemisphere. Probably these Melanesians once extended further across the Pacific than they now do. The brown Malayo-Polynesian race had, doubtless, entered Polynesia from the west. The difficulties of such a migration were not insuperable. An example was given of the comparatively recent arrival of a vessel thought to be Chinese or Japanese at Fotuna or Horne Island, containing forty people. There is a third people in Polynesia differing considerably from both of the others. These are the Micronesians. They probably are primarily from the Philippines or

some other portion of the Indian Archipelago, but are mixed with Melanesian and Malayo-Polynesian blood. There is also reason to believe that they have had an admixture of Chinese or Japanese blood derived from the occupants of junks which have been driven by adverse winds to this region.—Mr. Worthington G. Smith read a paper descriptive of "Palaeolithic Implements from the Gravels of North-East London;" and a paper was communicated by Mr. G. M. Atkinson on "A New Method of finding the Cephalic Index."

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, July 2.)

DR. S. BIRCH, President, in the Chair. The following papers were read:—"Assyrian Incantations to Fire and Water," by Ernest A. Budge.—"Notes upon Babylonian Dated Tablets and the Canon of Ptolemy," by Theophilus G. Pinches. This paper contained a short account of certain dated tablets of the last collection obtained by the late Mr. George Smith, and now in the British Museum, throwing great light on chronology between 605 and 517 B.C. There are four of these documents, dated 2nd year of Cyrus, 11th year of Cyrus, 7th year of Cambyses, and 11th year of Cambyses respectively. The date of the second tablet of the above list is as follows:—"Month Kislev, day 25th, year 11th; Cambyses King of Babylon, at this time also Cyrus his father King of Countries." This proves, beyond a doubt, that Cyrus, in his 9th year, abdicated the throne of Babylon in favour of his son Cambyses, Cyrus himself ruling the other provinces until his death, with the title of "King of Countries." The last tablet of the above list shows that Cambyses was regarded by the Babylonians as having reigned eleven years, so that, far from having been killed on his return from Egypt, he must have lived to rule again after the suppression of the revolt of the false Bardes and of the false Nebuchadnezzar.—"Egyptian Funeral Tablet in the Soane Museum," translated by Eugene L. Roy.

LIBRARY ASSOCIATION.—(Friday, July 5.)

B. R. WHEATLEY, Esq., in the Chair. Twenty-eight of the American and Foreign members of the October Conference were elected honorary members of the association.—Mr. H. B. Wheatley read a paper on "Indexing," tracing the history of indexes and enumerating some of the pitfalls that await the unwary indexer. The paper will be printed.

FINE ART.

La Monnaie dans l'Antiquité. Tomes I. et II. Par François Lenormant. (Paris: M. Lévy.)

SOME eighty years have passed since the learned Eckhel, most judicious and accurate of writers, published his *Doctrina Nummorum Veterum*, which has remained to our day the one complete and authoritative work on the details of the coinage of the ancients. Of recent years the able researches of Hultsch, carried on by Mommsen and Brandis, have thrown much light on general questions, such as the metrological systems of antiquity, and the history of the right of coinage. But Mommsen treats chiefly of the Roman coinage, Brandis of that of Asia Minor; both leave untouched vast fields of Greek numismatics. Meanwhile every year adds hundreds to the separate brochures which treat of some detached point of numismatic research, or publish hitherto unknown series of coins. A new Eckhel, in which the results of modern research should be incorporated, has long been the dream of the cultivated numismatist; but what lifetime would be long enough for the research necessary to its production, what brain capacious enough to hold the necessary knowledge?

M. François Lenormant is well known to

be one of the boldest, most prolific, and most learned writers of our time, but even he never attempted a huger task than when he sketched the work of which the first two volumes are before us. He has every right, both personal and hereditary, to produce a great work on numismatics; and every numismatist ought to be grateful to him for trying to rescue the pursuit from the exclusive possession of specialists. Yet his work cannot be final, nor does he in any way expect that it will be. Not a year passes but new light is thrown on some class of coins, and some new historical relation or some fresh fact in the political economy of the ancients is set forth. In ten years' time much of M. Lenormant's book will have to be rewritten. To take an instance. In a recent number of the *Numismatic Chronicle* appeared an original and powerful article, by M. Six, on the coinage of Phoenicia; in which he proposed a number of new attributions, and traced the historical sequence of the coin during several centuries. Doubtless many parts of his paper are open to controversy, yet it can scarcely be doubtful that had M. Lenormant read it, as he had no opportunity of doing, he would have altered or modified at least half-a-dozen passages in these two volumes. Many of the main outlines of numismatic science are, indeed, fixed and unquestionable; but it is impossible to draw the line between the fixed and the uncertain. M. Lenormant seems to have erred on the side of commission rather than that of omission. There is scarcely a page in his work which does not contain disputable statements, and sometimes, indeed, he maintains theories which are more than disputable. For instance, at page 385, vol. ii., he contends that a well-known aureus, which bears a strongly-marked portrait, but a confused and unintelligible legend, and which has usually been given to Odenathus of Palmyra, was struck in camp by Sapor I., King of Persia, as the imperial money of the Roman Pretender whom he was supporting, Cyriades or Miriades. If this theory were established it would undoubtedly bring a new proof of the well-known fact that pretenders to the Roman purple were very eager to issue money with their effigy; but what possible support can a theory so slightly founded lend to what is so well-established an induction? To take another instance: M. Lenormant produces a coin published by Mr. Borrell, with the legends $\Sigma\Lambda$ and $\Lambda\Theta\Xi$, as a specimen of the money issued at Samos by the revolted Athenian fleet, just before it returned to Athens and put down the Four Hundred. The theory is pretty, but quite gratuitous, for Mr. Borrell's coin, which is now in the British Museum, is simply a common tetradrachm of Athens, clipped and restruck by the Samians. It would be easy to produce twenty instances of mistakes arising from that love of round, but unfounded, theories which is the one great defect of the work before us.

At the beginning of the first volume M. Lenormant inserts a *plan de l'ouvrage*, which is a sort of skeleton of the whole work present and to come. In the first chapter numismatic monuments which are not coins—such as medallions and contorniates—are

disposed of. Next follows a philological chapter on the ancient names of money; after which comes an account of the use of precious metal as a circulating medium before the invention of money. The remainder of the work treats of money proper, and is divided into seven books, of which the first three treat respectively of matter, law, and form, in ancient money, the fourth of palaeography, the fifth and sixth of the history of monetary systems, and the seventh specially of the coinages of China and Japan. It is evident at a glance how enormous is the field on which the author has entered, and what varied accomplishments are necessary to success in it. It must be added that the whole is a reprint of *Leçons professées dans la Chaire d'Archéologie près la Bibliothèque Nationale*. Might not Oxford and Cambridge, which know and care so little about archaeology, borrow a hint here?

The present two volumes are devoted to *matter and law*. As to matter, in all ages the three metals, gold, silver, and bronze, have been the usual material of money; but among the ancients there was greater variety of choice than among the moderns. Electrum, the natural mixture of gold and silver found in river-beds, was among the ancients treated as a separate metal; and the coins made of it seem to have passed at a higher rate than the average intrinsic worth of them would warrant. The currency of electrum passed for three-fourths of its weight in gold, whereas all the analyses hitherto made of ancient electrum coins reveal the presence of a far larger proportion of silver than a fourth. It is, however, to be noted that as yet no *stater* of Cyzicus has been chemically analysed; there is reason to believe that the *hectae* of Phocaea, of which analysis has been made, are far inferior to these in purity. The currency of Sparta, if of iron, was of iron bars and not of stamped coins; iron bars seem also to have been used for small change at Byzantium. It is usually supposed that nickel was used for purposes of coinage by the Greek princes of Bactria, but of this M. Lenormant wisely says nothing, for it is now more than suspected that the fancied specimens of this coin are modern forgeries. M. Lenormant produces instances of ancient coin being made of lead, tin, glass and terra-cotta. About the use of all these, however, there is more or less doubt—especially about the use of glass, since Oriental numismatists are now quite agreed that the pieces of glass formerly supposed to be Arabic coins are really coin-weights. Of course the adulteration of coin was carried even to greater lengths in ancient days than in modern; we believe that no modern prince, or even bishop, has had the audacity to issue, as did the Kings of Bosphorus, gold-washed copper coin as gold. And in addition to adulteration the Romans invented the ingenious custom of mixing with the good silver coin they issued a fixed proportion of iron or leaden pieces plated with silver—a custom even mentioned in the monetary laws of the period.

To the historical student few subjects are of greater or more instructive interest than the history of the right of coinage. When that is fully known and remembered a tray

of coins is no longer a mere set of antiquities, but history itself in concrete and crystallised form. Many of those who have no leisure or opportunity for numismatic study will find in M. Lenormant's second volume a valuable running commentary on the works of Curtius, Mommsen and Gibbon. In particular the history of monetary alliances among the Greek States has a wide interest. In this branch of his subject M. Lenormant follows, with all due acknowledgment, Mr. Leicester Warren's *History of Federal Coinage*, and traces with much clearness of arrangement and grace of style the characters of the monetary alliances of antiquity.

These alliances may be divided into three classes, of which the first will comprise those between mother-cities and their colonies scattered over the Mediterranean; the second will include the unions of neighbouring and homogeneous cities in a league; the third will consist of special confederations for peaceful or warlike purposes of certain cities having the same needs or fears. The first class—the monetary alliances between mother and children—has scarcely been noticed by M. Lenormant, though perhaps of all the most important. The early money of Phocaea, Velia, and Massalia is the same. The Achaean colonies of Southern Italy adopted a uniform standard and style of money as early as the sixth century B.C., though each city retained its own types. Dyrhachium and Apollonia issued money differing only by reason of its inscription from that of their mother-city, Corcyra. But the most interesting of the monetary unions based on race and blood is that of the colonies of Corinth. Almost all the coast towns of Acarnania, Ambracia, Naupactus, Corcyra, and, in the time of Timoleon, Syracuse in Sicily, issued money bearing the Corinthian types and of Corinthian weight, and varying only in the brief inscription placed on reverse or obverse. M. Lenormant does great injustice to this group of cities in supposing that they merely mechanically copied the staters of Corinth because they were in good repute for purposes of trade.* The Corinthian league had deeper roots than commercial convenience, or even than political necessities. Corinth is supposed to have followed more closely than any other Greek city those Phoenician traditions afterwards adopted by Rome, whereby every colony was considered to be really a part of the mother-city though separated from it by long space, and remained faithful to its nationality under all circumstances. No event in Greek history is more touching than the application of Syracuse to her mother-city, Corinth, in the troubles which followed the death of the elder Dionysius—an application fully justified by results, for it produced the splendid expedition of Timoleon, and the temporary resuscitation of the Sicilian-Greek cities. The coinage of the Corinthian league is of absolutely uniform weight and type, bearing the head of Pallas on one side and Pegasus on the other, the mint-city placing its name either in full on the obverse or in mono-

gram on the reverse. This coinage furnishes an interesting commentary on the boast of the Corinthian envoy in Thucydides, *μάλιστα ὑπὸ ἀποίκων περιγόμεθα*. The harsher character of the Athenian supremacy is mirrored in the fact that in most of the territories which in the days of her power she reduced to the condition of colonies she allowed no issue of silver money at all, but compelled them to import specie struck in her own mints, it being a fixed part of Athenian policy to secure a large export of coin, and so make full profit from the Laurium mines.

The second class of monetary alliances is illustrated by our author at far greater length. The Chalcidians, Acarnanians, Boeotians, Phocians, and other groups of cities, have left us plentiful numismatic memorials of their confederacy for purposes of peace or war. M. Lenormant is, however, wrong, although he follows Mommsen, in assigning to a league of Greek cities of Southern Italy the coins with the legend BPETITION, which were certainly issued by that barbarous Italic race the Bruttians, as anyone will be convinced who compares the money of their cousins, the Sicilian Mamertines, and the Lucanians of Italy.

The third class, special monetary alliances between various cities for temporary purposes, are seldom mentioned by ancient authors, but their existence is often revealed to us by inscriptions and coins. Two of the more remarkable among such unions are that formed between Phocaea and Mytilene, for the issue of *hectae* of electrum mentioned in an inscription published by Mr. Newton, and that which arose after the battle of Cnidus between Samos, Ephesus, and other cities, evidence of the existence of which has been collected by M. Waddington.

We have no space for criticism of other parts of this great work. In the well-known energy of M. Lenormant we have the best pledge that the task, begun so well on the whole, will be carried on with vigour, and brought to a satisfactory conclusion. When complete it will be of all works yet published on numismatics the one which will be of most practical use to the scholar; and it will offer a valuable basis whence future writers on this branch of archaeology may take their start.

PERCY GARDNER.

ART TREASURES AT BURLINGTON HOUSE.

AMONG the thousands of persons every day who go at this time of year to see the great annual picture show at Burlington House it is curious to learn how few have the curiosity to visit the so-called Gibson and Diploma Galleries upstairs. According to the attendant in charge not above ten to fifteen persons a day find their way into these upper regions of the Royal Academy. Certainly it needs some resolution to mount the long flights of stairs, and a little hesitation might well be forgiven if only the Gibson sculptures and the flaunting Diploma pictures awaited one at the top, for Gibson's *Psyches* and *Venuses* do not offer much attraction to the untrained eye; and as to the Diploma pictures the newly-elected R.A.'s seem, as a general rule, to which however there are some few notable exceptions, to have sent their very poorest works as a title for admission among the Forty. But it does not seem to

be generally known that in a smaller room beyond the Diploma Gallery there are collected together for the first time various treasures of art belonging to the Royal Academy which have hitherto been shrouded from public view.

First among these stands the early copy of Leonardo's fresco of the *Last Supper* made by his pupil Marco Oggione for the refectory of the Certosa at Pavia in 1510. This painting is, perhaps, the most faithful record we now possess of Leonardo's great work; for the original fresco, we must bear in mind, has been so many times restored and re-painted that it now only shows the restored work of early restorers, and thus reveals less of Leonardo's spirit than a diligent pupil would have been likely to infuse into a careful copy.

Some years ago I applied for permission to the Royal Academy authorities to have this painting of Oggione's photographed for an illustration in the *Life of Leonardo da Vinci*, but this was refused on account of the work being then rolled up in one of the cellars or storehouses beneath the building, and not by any means "accessible" (as I had fondly imagined) to the student. It was, however, shown in 1870 at the first exhibition of "Old Masters," and now, covered with large sheets of glass which divide it as it were into panels, it fills one of the walls of this delightful upper chamber, where it is really at last accessible, and can be seen and studied at ease. It appears to have been somewhat restored in parts since I saw it last at the "Old Masters."

Opposite to this great work of Oggione's hangs MacIise's original cartoon for the fresco of *Wellington and Blücher* in the House of Lords, another work of infinite value, for probably at a not distant time this cartoon will be about all that will remain to tell of another great experiment in wall-painting made in the present day, with a result not more lasting, it is to be feared, than that achieved by Leonardo in the fifteenth century.

The gracious *Madonna and St. Anna*—the cartoon of St. Anna as it is usually called—is also here, which is said to have been the work described by Vasari as drawing all Florence for two days to behold it "as if going to a solemn festival;" and the circular bas-relief in marble of the *Virgin and Child and St. John* presented by Sir George Beaumont many years ago to the Royal Academy. This beautiful sketch in marble is admitted by most critics to be a genuine work by Michelangelo, and is considered by Mr. Heath Wilson, his latest biographer, to have been executed at about the same time as the *David* and another circular relief of like character in the Florence Museum.

These are the chief treasures in the keeping of the Royal Academy, but there are other works exhibited that want of space prevents me from describing, which will yet be found of interest by those who may undertake to visit these quiet upper galleries of Burlington House.

MARY M. HEATON.

ART NOTES FROM FLORENCE.

It is hardly within my province to treat of art matters, but there is a knot of young English and American artists resident in Florence to whose works I would gladly call the attention of the English public. In our countryman, Mr. Arthur Leman, we have an animal-painter of much force and originality, and it is to be hoped that before long his pictures may find their way to London exhibitions. He is now engaged on an important work entitled *Horses Driven to Water in Colorado*. Across a wide expanse of prairie a long string of horses is winding down to a pool in the foreground. The varied action of the different animals is rendered with equal spirit and subtlety: each has a well expressed individuality. The life and movement of the hustling throng are enhanced by the monotony of the landscape and the quiet

* Tome II., pp. 58-78.

afternoon effect. The human figures—three or four mounted Indians—are as well drawn as the animals they beset. The studies for this picture were made on the spot, Mr. Leman having passed much time in California and the neighbouring States.

Harvest. This is a small picture representing a naked cornfield by the shore near Leghorn. The still sea is quivering with heat; the island of Gorgona is little more than a pale shadow in the distance. A waggon piled high with corn sheaves is in the centre of the canvas, and a pair of colossal Tuscan oxen face the spectator with their calm, bovine gaze. Every line of their huge forms is given with loving care; you feel that you see before you, not a mere pair of oxen, but striking portraits of two individuals of the race. The sun-baked earth is excellent, and the delicate brilliancy of Italian colouring is very carefully studied.

A Rainy Day in the Maremma shows us two carts plodding through mud and rain across a moorland road. Murky clouds hang low, but a faint light in the horizon gives promise that the soaking day is nearing its end. In the foremost vehicle a peasant and a young girl are cosily chatting beneath the shelter of a monster umbrella, apparently indifferent to the damp discomfort which gives their horse so piteous an expression. The solitary woman in the other cart seems to derive less comfort from her umbrella, and watches the couple with envious eyes.

Mr. Leman is fond of rain effects. He had a powerful picture in a Florence exhibition last year representing a string of market carts in a pouring rain outside the walls of Siena. That, however, was too realistic in its treatment; it was the bare prose of existence without a hint of the redeeming poetry expressed by the young couple in the present picture.

Oxen taking their Midday Rest in a Pinewood is another good example of Mr. Leman's power. The oxen in the shade are painted with force and solidity.

An Indian Escaping from his Pursuers. The figure is crouching in the saddle, while his horse stumbles wearily up the bank of a river that has just been crossed. The background is a flat stretch of prairie; the hour sunset.

Another noteworthy object in the same studio is a small plaster statuette of a mounted circus rider, who has just sunk breathless on his pad after some successful feat, and is in the act of bowing to the spectators. Both horse and man are capably moulded, while the horse's trained impassibility, and the performer's fatigue, are excellently natural. This work has been cast in bronze for Lady Maitland, and so will probably be seen in English artistic circles.

One of the best-known artists here is Mr. Eugene Van Schaick, an American and pupil of Gérôme. He exhibits chiefly in America, and just now his studio is rather bare, but he is engaged on an effective *genre* piece—Roman peasants drinking and listening to a guitar-player—and on an extremely clever life-size portrait of a lady in black velvet, which is a fine study of colour and vigorous in design.

Mr. Henry Newman, another young American, whose *Campanile Doorway* is now at the Grosvenor Gallery, is a clever and painstaking water-colour painter, whose work has steadily gained from year to year in strength and luminosity. The loving care of detail which gives a certain patchiness to some of Mr. Newman's drawings adds to the merit of the flower studies, which are among his most successful efforts. Two of these I would especially signalise: *A Study of Pink and White Oleanders.* These are of natural size, and thrown on the canvas with Japanese effectiveness. Between the blossoms are glimpses of purpling mountains and the blue distance that is seen only in the South. *Grapes and Olives* shows clusters of berries, white and purple, pendant from the branches of an olive tree. To

this a glittering sea, with an early autumn effect, forms an appropriate background.

Several of Mr. Newman's Florence street-scenes have been recently purchased by Lord Spencer.

LINDA VILLARI.

NOTES ON ART AND ARCHAEOLOGY.

MR. HORMUZD RASSAM is now at Constantinople, and it is hoped that the collection of Assyrian antiquities which he has found will soon arrive at the British Museum.

DR. SCHLIEMANN is about to return to Athens, with the intention of recommencing his excavations at Hissarlik or elsewhere.

WE shall shortly publish an interesting series of letters by Gavin Hamilton, the Scotch painter, who, in the course of his excavations in various parts of Italy, discovered the statues which adorn Lansdowne House. They are mainly addressed to Lord Shelburne, and are edited by Lord Edmond Fitzmaurice.

WE learn by telegram from Melbourne that an International Exhibition will be held there in 1880. The Mayor and Secretary for Public Works have placed Carlton Gardens in the possession of the Commissioners for the purposes of the Exhibition, and tenders for the building, in accordance with the accepted design, will be called for immediately.

THE monument, after the type of the Albert and Scott Memorials, to be erected to the memory of King Leopold I. in the park of Laeken is to be the collective work of a number of artists. The general plan has been entrusted to M. de Curte, and M. G. Geefs will be responsible for the statue of the king, which is to be placed under a canopy in the shape of a Gothic tower, forty metres in height, and surmounted by a work representing the Genius of the Nation. Around it will be placed allegorical statues of the nine provinces, which will be executed by the best sculptors in Belgium.

It is probable that a National Pantheon will be built at Brussels, in commemoration of the fiftieth anniversary of national independence. The first stone will be laid in 1880.

A FINE portrait of a man by Rubens has just been added to the Brussels Museum.

M. WILSON, the rich amateur, whose collection was exhibited a few years ago for the benefit of the poor of the Belgian capital, has just presented twenty-seven of his pictures to the city of Brussels, including examples of De Heem, Siberechts, Snyders, Fyt, Van Beyer, Holbein, Moro, Miereveld, Berghem, Aart de Gelder, and Héda. These pictures are to be placed in the Belgian Academy of Fine-Arts, and not in the Communal Museum, as has been stated.

THE French journals announce, as a fact now definitely understood, that the Duchess of Galliera has determined to bestow the whole of her splendid collection of paintings, sculpture, and other works of art, not on the Louvre, as was at first supposed probable, but on the City of Paris, together with a museum which the Duchess is now about to have constructed in the middle of a large square formed at her expense between the Rue Moray and the avenue of the Trocadéro. The plans for the building have, it is said, already been prepared by M. Ginain, the city architect, and the ground it will occupy is estimated at about 18,000 square metres. The project has been laid before the municipal authorities, whose acceptance is not limited by any of those petty conditions which are sometimes imposed in such cases—conditions which take the savour from an act of generosity. The Duchess simply stipulates that the square and the museum shall both bear her name.

AN Art and Industrial Exhibition, retrospective as well as modern, has just been opened in Hanover. Several of the great cathedrals of Germany, such as Hildesheim and Osnabrück, have contributed works of art from their treasures, as they did to the Cologne Exhibition.

THE jury of sculpture for the Universal Exhibition have made their award in the competition for the statue to M. Thiers. Twenty-three competitors appeared for this work, out of whom the jury have selected four for prizes, the first prize of 45,000 francs having been awarded to M. Guilbert. M. Thiers is simply represented in a standing attitude, dressed in ordinary costume, but without his spectacles. The pedestal is plain, bearing only on its four sides the names and arms of the four Departments that subscribed to the erection of the monument, but on the principal *façade* is the inscription "A M. Thiers, Libérateur du Territoire," and beneath is sculptured an allegorical figure of History, who engraves the words "Histoire de la Révolution." It is announced that the monument will be inaugurated on September 3 next.

Two large designs in red chalk, by Mr. Cave Thomas, have recently been reproduced with excellent effect by the Autotype Company in Rathbone Place. The first of these designs, which was exhibited at the "Black and White" last year, represents an episode in the Guelph and Ghibeline feud, conceived somewhat in the calm dignified spirit of the great Italian masters. The second, not yet exhibited, is intended by the artist as the first of a proposed series illustrating the "Progress of Truth." It deals with the oft-repeated subject of Christ disputing with the doctors in the Temple, here taken as typical of the new truth combating ancient error and prejudice. Other designs, not always of Scripture subjects, but symbolical of the teaching of truth, will follow. They will doubtless form a fine decorative series.

BESIDE these two designs by Mr. Cave Thomas, the Autotype Company have likewise reproduced with remarkable success a fine picture of horses called *Thunder and Lightning*, exhibited last year at the British Artists by Mr. Leonardo Cattermole, the son of Mr. George Cattermole, the well-known water-colour painter. The horses, which are frightened by a storm, display every variety of emotion; but they are so grouped by the artist as to produce a sort of sculptural effect, and in the autotype reproduction, at all events, they almost give the idea of a spirited work in high relief.

THOSE who are interested in the question of the worth of Raphael's *Madonna dei Candelabri* may be glad to be informed that this picture is at present being exhibited in the Raphael gallery at the South Kensington Museum, where all may see and study it at ease. It belongs to Mr. J. C. Robinson.

THE *Portfolio* gives this month as frontispiece an etching by L. F. Dupont from Jules Breton's massive young woman carrying a bundle of wheat, called *The Gleaner*, a picture to be seen at the present time in the Paris Universal Exhibition. It serves Mr. Hamerton as a text whereon to discourse of three classes of rustic painters in France, whom he defines as those who refine greatly upon nature, giving it some of the graces of the drawing-room, such as Bouguereau; those "who idealise nature in her own direction," such as Jules Breton; and the simple realists who add nothing of their own, but are content to take nature just as they find her, a class represented, according to Mr. Hamerton, by Pierre Billet. The distinction is of course true enough, and has a much wider application than merely to painters of rustic life. In all branches of painting we find purists, idealists, and naturalists. Mr. B. Atkinson, in his fourth article on the "Schools of Modern Art in Germany," reaches Düsseldorf, and

gives us an account both of the spiritual school which took its rise when Schadow became director of the Academy, and of the profane or naturalistic school, of which Ludwig Knaus is taken, we suppose, as the chief representative, a reproduction from Unger's etching of his somewhat too pretty rendering of the *Rest in Egypt* being given by way of illustration. So little is known of modern German art in England that the *Portfolio* is doing good service by introducing this subject. It is to be wished, however, that better examples could be given of it.

A PLEASANT sketch of the early career of Frederick Leighton, written by Mr. Schütz Wilson and illustrated by engravings from several of his works, appears this month in Cassell's new *Magazine of Art*.

THE STAGE.

Charlotte Cushman: Her Letters and Memories of her Life. Edited by her Friend, Emma Stebbins. (Trübner.)

PLAYGOERS who are middle-aged or rather more than middle-aged cannot fail to remember the performances upon the English stage of the American actress, Charlotte Cushman. Her first appearance here took place at the Princess's Theatre in 1845: she personated Bianca, the heroine of Dean Milman's rather dull tragedy of *Fazio*, and her success was most complete. She had played with Macready during his second visit to America, and had greatly improved herself by close study of his histrionic method. Already her personal resemblance to him had been observed. In truth, she was very plain of face, although her blue eyes were large and luminous, and she possessed an abundance of wavy, chestnut hair; but her profile had a curious crescent form, owing to the protrusion of the chin and forehead and the depression of the nose. She wrote home of her triumph at the Princess's: "All my successes put together since I have been upon the stage would not come near my success in London." Yet her engagement had been entered into with considerable reluctance on the part of the manager of the theatre. He was moved at last by her energy and impulsiveness of manner when she entreated him to give her a trial. She was engaged to support the famous American tragedian, Edwin Forrest, about to reappear in England after an absence of some ten years. She stipulated, however, "that she should have her opportunity first and alone." Her *début* as Bianca was the result. She subsequently played Lady Macbeth to the Macbeth of Forrest, but the actor failed to please, and soon quitted England never to return. Miss Cushman remained for some seasons, playing many parts and obtaining great applause from her English public. She returned to America, but it was to revisit England frequently. She crossed the Atlantic in all sixteen times.

Charlotte Cushman was born at Boston in 1816. The Cushmans were a New England family, claiming descent from one of the Pilgrim Fathers. It was intended that Charlotte should become a singer: she was possessed of an extraordinary voice, "a full contralto and almost a full soprano, but the low voice was the natural one." She was encouraged by the English vocalist, Mrs.

Wood, better known perhaps as Miss Paton, to appear in opera; and, about 1836, she sustained the characters of the Countess in the *Marriage of Figaro*, and Lucy Bertram in the opera of *Guy Mannering*. But injudicious use or abuse of her soprano notes fairly ruined her voice for singing purposes. She was left with a limited register, but her tones were found to be effective enough when employed in stage declamation, were deep and resonant, with a certain tremulous, glowing quality that impressed and stirred sympathy. She essayed the part of Lady Macbeth at New Orleans, and acquitted herself with credit under difficult conditions, for she had to borrow a dress from M^{me}. Closel, a French actress of some fame in her day, but whose form was certainly unsymmetrical. As Miss Cushman wrote:—

"I was a tall, thin, lanky girl at that time, about five feet six inches in height. The Frenchwoman M^{me}. Closel was a short, fat person of not more than four feet ten inches, her waist full twice the size of mine, with a very large bust; but her shape did not prevent her being a very great actress."

Her ill-fitting costume notwithstanding, the new Lady Macbeth acquitted herself "to the satisfaction of the audience, the manager, and all the members of the company." But after this spirited beginning Miss Cushman's advance was not rapid; she worked hard, however, and gained more and more knowledge of her profession. In 1837 she accepted a three years' engagement as "walking lady" or "general utility" at the Park Theatre, New York, her salary being but twenty dollars a week. Suddenly called upon to appear as Meg Merrilies, in consequence of the illness of the actress who usually played the part, Miss Cushman's impromptu performance powerfully affected the audience and secured her professional position. To the last Meg Merrilies remained one of the most successful of her impersonations.

Miss Cushman fully possessed the power, only wielded by players of the first rank, of carrying away the house, as it is called: of surprising the audience into inordinate exhibitions of emotion, pleasure, and sympathy. As the pit rose at Edmund Kean's Shylock, so it rose at Miss Cushman's Bianca. She excelled in outbursts of rage, in passionate scorn, or clamorous despair. She was able to lash herself into a fury, to abandon herself completely to the violence of the situations in which she appeared. But certainly her representations had their deficiencies. Acting may or may not be an intellectual art; but clearly the actor is gravely dependent upon his physical gifts, graces, and qualifications. Miss Cushman's acting lacked femininity, to employ Coleridge's word. She was passionate as Rachel, but she was without not merely Rachel's beauty—that was not indispensably necessary—but the feminine grace of line, movement, and gesture, that was inseparable from Rachel even in her most furious moments. The defect or accident was of course in Miss Cushman's physical not in her moral nature. Assuredly there was nothing in her performance that trespassed against maidenliness, or gave offence in that way to her audience. But a certain

angularity of form characterised her appearance; her movements were sometimes too vigorous and muscular to be picturesque or poetic under the circumstances. In her Rosalind, for instance, a character she played well in many respects—for she had a keen sense of humour and could deliver Shakspeare's lines with admirable point—there was too much of Ganymede: she might have been a boy-actress of the Elizabethan period, "a boy playing a woman playing a man," as Lamb described it; she was almost as stalwart as Orlando, her lover, and looked as though she could have thrown Charles the wrestler as easily as he did. Her tragedy queens were oftentimes far more rude than royal; and in such characters as Juliana and Mrs. Haller the virago was too apparent. She assumed more and more the parts usually assigned to men. She appeared as Romeo to the Juliet of her sister, Susan Cushman, a beautiful woman, but a poor actress; as Ion in Talfourd's tragedy; as Hamlet, following an unfortunate example set by Mrs. Siddons; in New York she even essayed the character of Cardinal Wolsey! But these performances were in the nature of histrionic feats that surprise far more than they satisfy. Shakspeare's heroes are not to be personated by women, however deep-toned their voices or masculine their aspect. At the same time it is to be said of Miss Cushman's Romeo, not only that it secured eighty representations of the tragedy at the Haymarket Theatre, but that it was a performance of singular energy and passion. The fury of the combat with Tybalt, and the wild despair of the later scenes, were rendered with amazing force. But this great success explained in a measure why certain of her performances in female characters failed to content.

Some suspicion that her popularity would not endure appears to have troubled the actress. She contemplated but a short stay upon the stage. Immediately after her first appearance in London she wrote to her mother:—"I have given myself five years more, and I think at the end of that time I will have 50,000 dollars to retire upon; that will, if well invested, give us a comfortable home for the rest of our lives." She did not really take leave of her profession until 1875. Meanwhile, however, she had retired more than once, but only to return again; and, indeed, she incurred some reproaches on account of the frequency of her farewells and the number of her last appearances. But during her closing years she suffered acutely from an incurable malady; she found relief and some forgetfulness in the arduous exertions and mimic distresses of the theatre. She died on February 18, 1876.

Miss Stebbins's memoir of her departed friend is full of interest, and is written with an affectionate enthusiasm that is well entitled to respect. The book, indeed, may take rank among the best performances of its class. Miss Cushman is shown, not merely as an actress passing rapidly from part to part, and rejoicing in the applause of her audience, but as a woman of noble character—earnest and intellectual, generous, affectionate, and thoroughly amiable. The record might perhaps be more complete in its earlier passages, but Miss Stebbins's acquaintance with Miss Cushman did not

commence until 1856. And here and there have occurred some errors of statement. For instance, Miss Cushman did not play Queen Katharine on the occasion of Macready's "farewell benefit" at Drury Lane Theatre. The play was then *Macbeth*, the Lady Macbeth was the late Mrs. Warner; and, as Miss Stebbins shows in another part of the book, in February, 1851, when the benefit took place, Miss Cushman was playing in America. It was in July, 1848, when a performance was given at Drury Lane Theatre by Royal command, on the eve of the actor's departure on his last visit to America, that Miss Cushman appeared as Katharine to the Wolsey of Macready.

DUTTON COOK.

MUSIC.

ROYAL ITALIAN OPERA.—FLOTOW'S "ALMA."

LUIZ DE CAMOËNS (or Camões according to Portuguese spelling) might have claimed distant relationship with Vasco de Gama through the Gamas of Algarve; and both the geographer and the poet have suffered a cruel fate at the hands of the opera librettist. The statement of a few facts in the life of Camoëns will be sufficient to prove the assertion so far as he is concerned. He was banished from the Court of Lisbon about the year 1550, on account of an intrigue with Donna Caterina de Ataíde. He was absent altogether twenty years, spending the principal portion of that period at Goa, where his life was for the most part that of an adventurer. His return to Lisbon was due to the favour of a Captain Barreto, who bore him, from motives of personal liking, to the land of his fathers. But in spite of the success of his *Lusiad* no good fortune awaited him, and the greatest of Portuguese poets died almost penniless nine years after his return. One of his biographers, Manoel Severim de Faria, says that his personal appearance was forbidding, and that he was never married. So much for facts. At the Paris Opéra-Comique, in December 1843, was produced an operetta by Baron von Flotow, entitled *L'Esclave de Camoëns*, the libretto by Henri de St-Georges. According to this romancer, Camoëns escapes from Goa with a youthful Bayadère who is devotedly attached to him. Arrived at Lisbon, she sings the songs of the poet through the streets to obtain their daily bread. Her beauty attracts the notice of the king, and, in an attempt to abduct her, he is accidentally wounded by Camoëns. For this act the poet is condemned to die, but the maiden proclaims who he is, and the king at once renders homage to genius, finally joining the hands of the lovers. There is a certain prettiness about this story, and the touching fidelity of the Indian girl seems an admirable theme for musical illustration. Flotow was so enamoured of the tale that he amplified his work into a three-act opera, which was produced under the title of *Indra* at Vienna in 1853. It obtained considerable success at the time, but of recent years it has been forgotten, and the composer, being pressed by M. Escudier for a new work, turned his old materials to account. Thus, with the fresh title *Alma l'Incantatrice*, the operetta *L'Esclave de Camoëns* has become a four-act opera. Its reception at the Salle Ventadour, in April last, was the reverse of enthusiastic, though Mdlle. Albani was there to play the title-rôle, and it did not appear probable that we should hear the work in London; but Mr. Gye has deemed it wise to fulfil the promise made in his prospectus, and on Tuesday *Alma* was submitted to the judgment of English amateurs. Of the result of that appeal there can scarcely be two opinions. It is seldom that an opportunity occurs for pronouncing a verdict so unqualified as that which can be given in the

present case. *Alma* is as weak a production as it is possible to imagine. Designed on the model of grand opera, it is wearisome to the last degree in those portions which are most ambitious, and in others, where the composer returns to his former style, it is not a whit superior to *opéra-bouffe*. The command over piquant melody and graceful method of utterance that Flotow evinces in *Martha* seems to have deserted him. When he aims at pathos he succeeds merely in producing dreariness; when he would be cheerful he becomes vulgar. It would be mere waste of time to go *seriatim* through the pages of such a score, as there are but two or three numbers that deserve mention, and these only for their prominence in the work, not for their musical beauty. In the first act the heroine has an elaborate air, "Dal sol baciato," in which the descriptive nature of the words calls for effects of musical contrast; but the composer egregiously fails where he ought to have succeeded best. The Cigarette Trio in the second act created much effect in Paris; but it is really but a very feeble imitation of the Spinning Quartett in *Martha*. The *scena* for *Alma* in the third act, "Quando il giorno cade," commences with a Gounod-like series of modulations with strings *tremolando*, and then resolves itself into a very commonplace *cabaletta*. There is not one well-constructed concerted piece throughout the opera, and the finales are singularly tame. As played at Covent Garden the fourth act is almost excised to make way for a picturesque ballet in the third act, for which Signor Vianesi has written the music. The performance generally was excellent for a first night; but although Mdlle. Albani sings and acts charmingly as the Bayadère, being well supported by M. Capoul as Camoëns, and by Mdlle. Belocca as the coquettish wife of an innkeeper, it cannot be supposed for an instant that *Alma l'Incantatrice* will keep the stage.

HENRY F. FROST.

ACCORDING to annual precedent the septetts of Beethoven and Hummel were performed at the last Musical Union *matinée* on Tuesday. The remainder of the programme consisted of fragmentary or trifling pieces, among which was the Andante from Tchaikowsky's quartett in D. This beautiful and romantic movement is a favourite at the Musical Union, where it may be hoped that another of the Russian composer's quartetts may be introduced on some future occasion. Mdlle. Montigny-Remaury displayed her exquisite *technique* in a group of pianoforte solos which included Mozart's *Pastorale Variée* in B flat, referred to a few weeks since. The melody of this recently published trifle is very charming, and the variations are quite worthy of Mozart, which is saying not a little. The number of performers that have appeared at the Musical Union since its foundation amounts to 206, including 48 English, 31 French, and 64 Germans. It is a muster-roll to which the veteran director may make reference with pardonable pride.

It is not our custom to notice private benefit concerts in these columns; but when one such has a distinctly artistic value, it is only right that an exception should be made in its favour. Such a concert was that given last Wednesday evening by Mr. Malcolm Lawson, at the Royal Academy Concert Room, Hanover Square, at which the concert-giver secured the services of a full orchestra, and the co-operation of the members of the Gluck Society. The programme was of special interest. The first part consisted of Purcell's *Dido and Aeneas*, which was announced as "first time since 1677." This may probably be correct as regards London; but in this case, as in many others, provincial societies seem to have distanced those of the metropolis; for we have before us as we write a bill of a concert given by the Liverpool Sacred Harmonic and Purcell Society, under the direction of Mr. W. H. Jude, on March 8, 1877, at which the work in question formed the second part of the

programme. Most amateurs are acquainted with Purcell's fine opera—a truly remarkable work, if it is remembered that it was written before Handel was born. The second part of Mr. Lawson's concert consisted of a large selection from Gluck's noble opera *Alceste*. The choir of the Gluck Society consists of about forty voices, of good quality, and singing not only with much spirit, but with considerable refinement; while the orchestra, though small, was excellent. Mr. Lawson deserves our hearty thanks for affording us the opportunity of hearing what on the whole was a very efficient rendering of music far too much neglected by our choral societies.

FRANÇOIS BAZIN, a well-known French composer, died in Paris of apoplexy, on the 2nd inst., at the age of sixty-two. M. Bazin was a native of Marseilles, and studied music at the Paris Conservatoire, where for several years past he had been Professor of Composition. His *Traité d'Harmonie* is a standard work in France. Beside some sacred music, and a large number of unaccompanied part-songs, many of which have obtained considerable popularity, M. Bazin composed several operas, the most successful of which were *Le Trompette de M. le Prince*, *Maitre Patelin* and *Le Voyage en Chine*. M. César Franck is spoken of as the probable successor of M. Bazin at the Conservatoire.

UNDER the title of *The Classic Companion*, Herr Pauer has just published (Augener and Co.) the first volume of a most interesting series of pieces, most of which have been originally written for the piano, while some few have been transcribed for that instrument by the editor. Explaining in his Preface the object of the publication, Herr Pauer remarks that, while most amateurs are well acquainted with the chief works of the great masters, such as Bach, Handel, Haydn, Mozart, and Beethoven, they generally know little or nothing of the compositions of their contemporaries, who also were not without considerable influence on the development of pianoforte music. In the present volume we find a selection from the works of eighteen composers, arranged in strictly chronological order, and carefully fingered by the editor. Specimens are given of Corelli, Kuhnau, Couperin, Telemann, Matheson, Scarlatti, Rameau, J. S. Bach, Handel, Marcello, W. F. Bach, Paradies, C. P. E. Bach, Haydn, J. C. Bach, Boccherini, Clementi, and Mozart. Of some of these composers only one piece is given; but the more important are represented by several works, the whole volume containing nearly sixty pieces, many of considerable length. The selection is of special interest from an historical point of view; and the work is engraved in the best German style, while the handsome binding and general appearance of the volume render it very suitable for a gift-book.

WE have received from Messrs. Metzler and Co. the vocal score of Mr. Arthur Sullivan's comic opera *H.M.S. Pinafore*. As compared with his previous effusions of the same character—*Trial by Jury* and *The Sorcerer*—the music presents but little divergence, and, indeed, in several instances we have the familiar numbers reset, and but slightly varied in the process. Thus, the Admiral's song, "When I was a lad," suggests at once the Judge's song in *Trial by Jury*; some of the themes in the finale to the first act are singularly like those in the corresponding portion of *The Sorcerer*; and, speaking generally, the resemblance is too distinct throughout to be unnoticed by all who have made acquaintance with the earlier works. To enter into serious criticism from the musician's point of view would be worse than useless. There are brightness, tunefulness, and abundance of melody of a weak description in *H.M.S. Pinafore*, and the pronounced features of *opéra-bouffe* of the French school are agreeably conspicuous by their absence. We readily grant that, if it were a matter of choice between *La Grande Duchesse* and *H.M.S. Pinafore*, we should prefer to listen to the latter. But this, after all, is but

negative praise. This is not the place to speak of the literary merits of Mr. Gilbert's pieces, but it must be considered a matter for regret that one of our foremost English musicians should have subsided into a maker of tunes for burlesques. Better work than this is looked for from the composer of *The Tempest* music; and we cannot but hope that Mr. Sullivan, as soon as his health shall happily permit, will address himself to something more worthy of his great ability.

NEW PUBLICATIONS.

Alger (W. R.), A Critical History of the Doctrine of a Future Life, roy 8vo..... (Trübner)	18/0
Arnold (M.), Selected Poems, 12mo..... (Macmillan)	4/6
Balkie (B. S.), The Dramatic Unities, 12mo..... (Trübner)	2/6
Ballantyne (R. M.), The Coral Island, new ed., cr 8vo (Nelson)	3/6
Benson (R. M.), Benedictus Dominus, vol. II., 12mo (Hayes)	3/6
Benson (R. M.), Benedictus Dominus, 2 vols. in 1, 12mo (Hayes)	7/0
Butler (L.), Poems, cr 8vo.... (Simpkin, Marshall & Co.)	6/0
Butler (G. W.), The Lord's Host: or, Lessons from the Book of Joshua, cr 8vo..... (Olliphant)	5/0
Cushman (C.), Her Letters and Memoirs of her Life, 8vo (Trübner)	12/6
Day of Rest, vol. Jan. to June, 1878, 4to..... (Strahan)	6/0
Denison (G. A.), Notes of My Life, 1805-1878, 8vo (Hodder)	12/0
De Quincey's Essays, cr 8vo..... (Ward & Lock)	3/6
Elliot (G.), Scenes of Clerical Life, vol. II., 12mo (W. Blackwood)	5/0
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